The AMERICAN HOME

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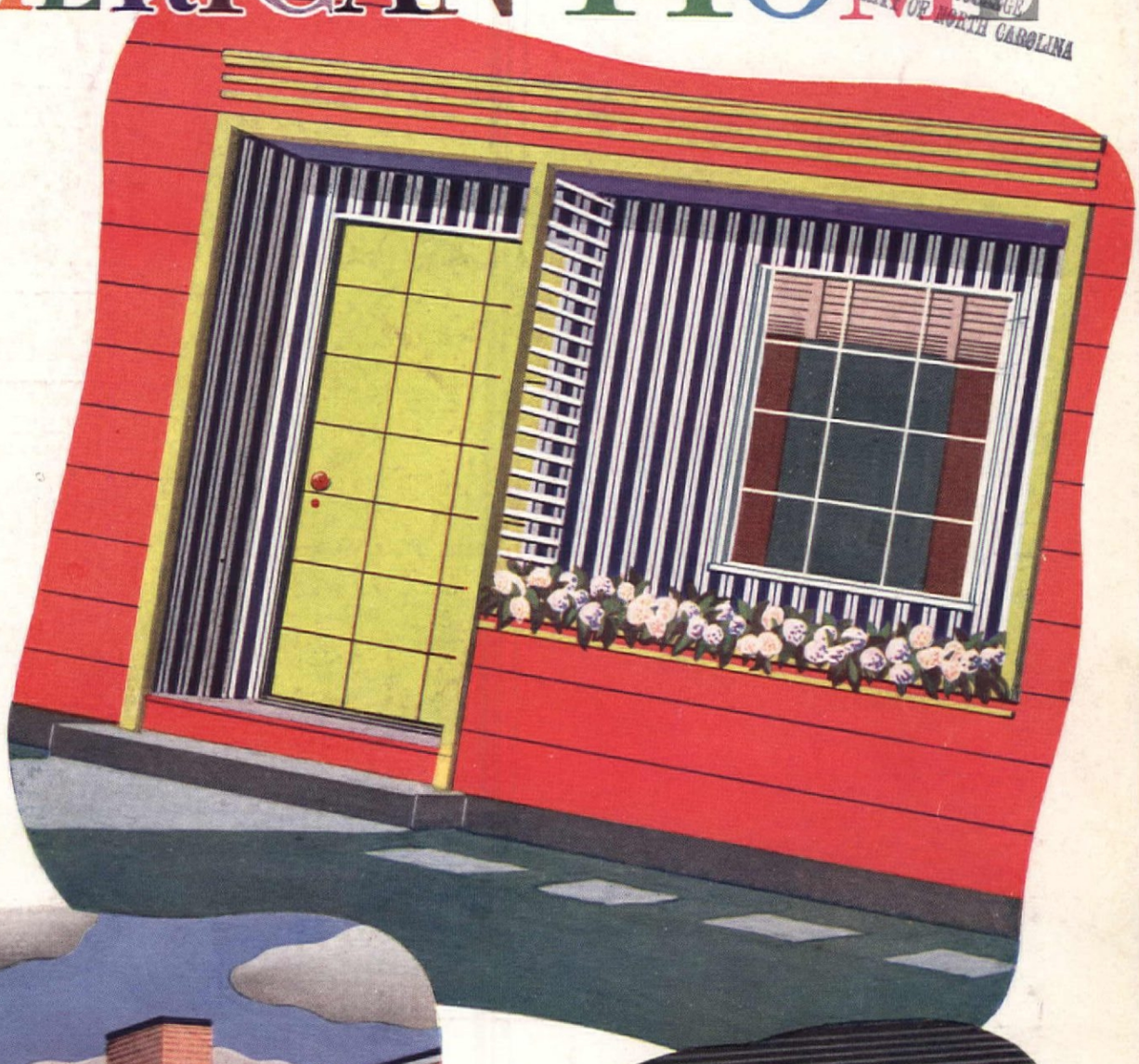
15 PAGES
HOUSES & PLANS

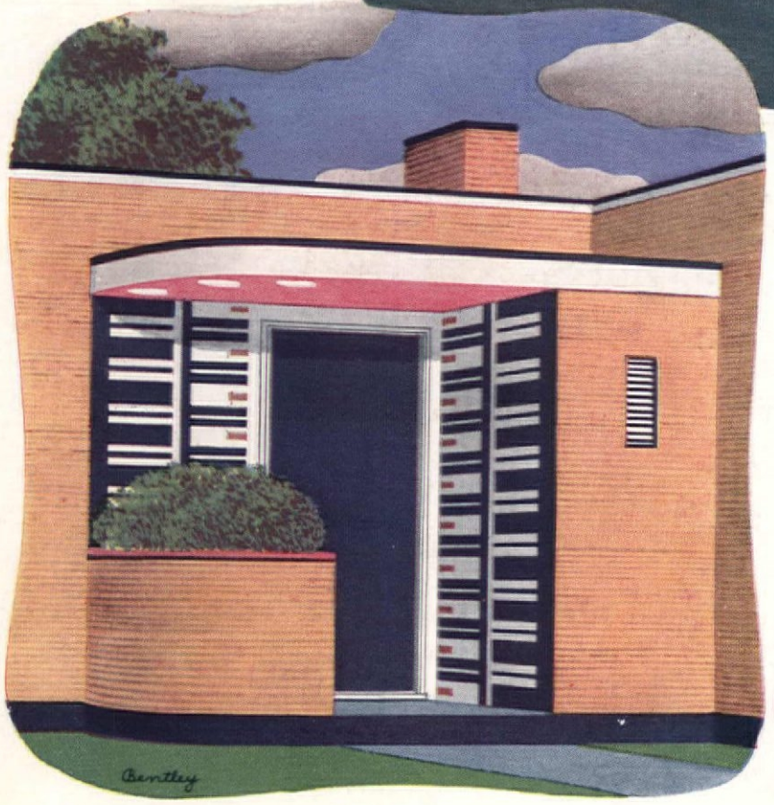
STATE FLOWER PRINTS
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LESSON II

FLOWER SHOW IDEAS

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MARCH 1938



Pick a Color -- FROM ONE TO A HUNDRED!

Colors by Nature — Paints by PITTSBURGH



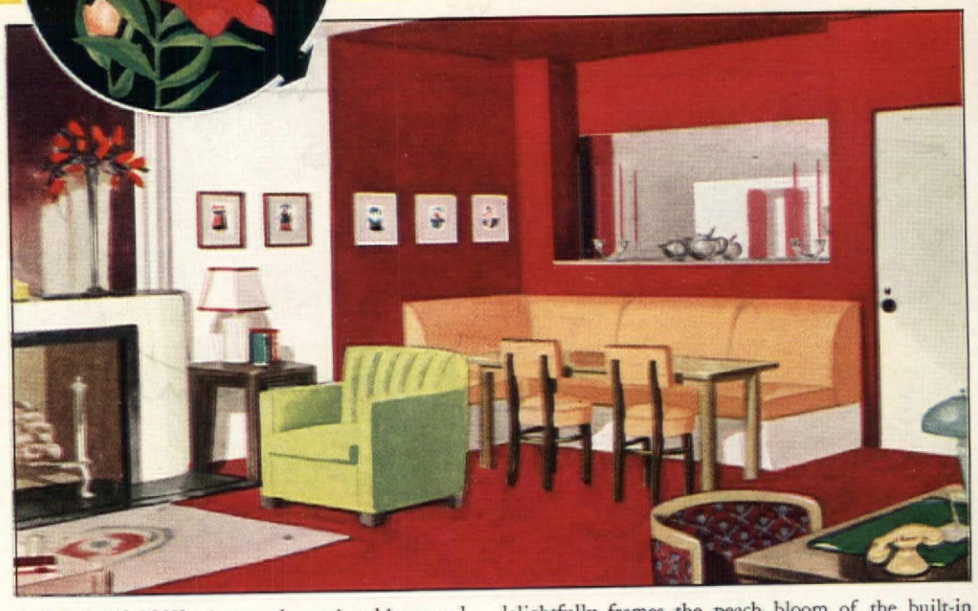
FILL your home with lively beauty borrowed from the gay outdoors! Spread sunshine and cheer through every room. Let Nature provide the motif. Pick a color scheme—any color combination! Whatever delicate petal shades or bold, daring tones you select, Pittsburgh will match accurately!

One-Day Painting

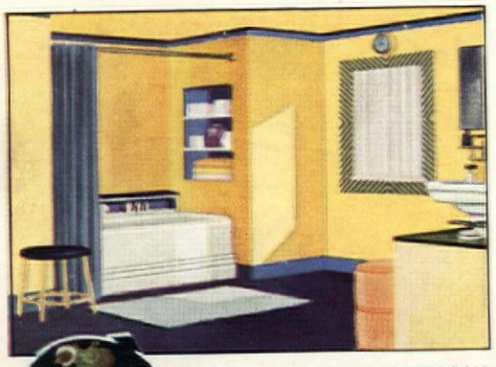
It takes but one day to redecorate any room in your house with Pittsburgh Paints. The painters start in the morning—that night you move back in. But what a difference! Miracles have been performed. Wallhide has made your walls smooth, your ceilings suave and even-toned. Florhide has added new life to painted floors. Waterspar Enamel has brought new beauty to woodwork and trim.

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Your painting contractor knows and uses Pittsburgh Paints. Relies on them. When you specify "Pittsburgh", it means greater satisfaction for you—greater satisfaction for him. You will find these quick-drying, easy to use finishes of long-lasting beauty in leading paint stores throughout the country. . . . Pittsburgh Plate Glass Company, Paint Division, Pittsburgh, Pennsylvania.

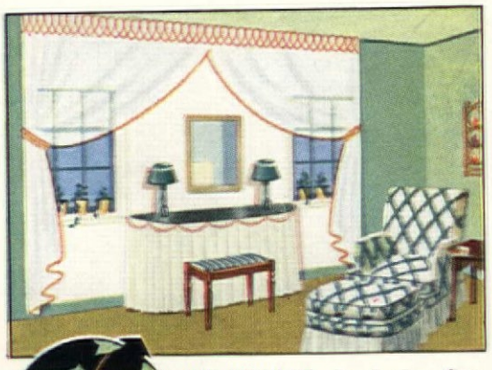


PEONY LIVING ROOM. A peony bursts into bloom and we borrow its color charm for this sprightly modern living room. The rich plum red of the far wall delightfully frames the peach bloom of the built-in bench and chairs. The other walls contrast charmingly in oyster white. The rug is in a harmonizing tone.



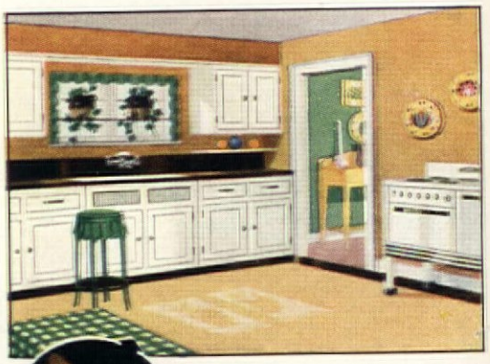


KENTUCKY WARBLER BATHROOM. A beautiful bird lends charm to this sunny bath. The lively yellow of his breast brings a cheery glow to the walls. Shower curtain and trimmings are the vibrant blue of his wings.





IVY BEDROOM. Inspiration from the graceful ivy. Paint three walls ivy green, the fourth, soft white. Hangings are arranged in the modish Empire drape. Furniture is covered in delicate blues or greens.





BUTTERFLY KITCHEN. Warmth from the wings of a gorgeous butterfly! Tan floors gleam with spot-proof, scuff-proof Florhide. The walls beige. And the breakfast nook, a pert grass green.

Copr. Pittsburgh Plate Glass Co., 1938

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THAT'S a command you will often hear in many a home during the raw, rude days of winter and spring. A pretty sensible command, too.

For Mothers are beginning to look on a cold for what it really is: an acute local infection that should be given *prompt antiseptic treatment.*

Nips the cold

Countless numbers of Listerine users write that the prompt use of Listerine Antiseptic as a gargle has nipped many a cold and sore throat in the bud, before it had a chance to become serious.

Of course!

Listerine reaches deep down into the throat. There it gives an antiseptic bath to the mucous membrane, killing millions of dangerous germs that cause inflammation and complicate a cold. (See graphs below.)

That it also reaches the invisible virus (germ) which many authorities say initiates a cold, our research staff feels confident.

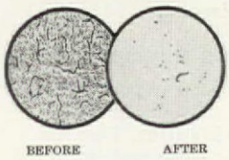
7 years of research

How, otherwise, they say, could Listerine's brilliant results in cold prevention be explained? Remember that tests conducted during seven years of research showed that those who gargled Listerine twice a day had fewer colds, had milder colds, and colds of shorter duration than those who did not use it.

Get the habit of using Listerine. As it fights germs it gives your mouth the most wonderful feeling of cleanliness and invigoration you have ever known.

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SEE HOW LISTERINE KILLS GERMS



BEFORE AFTER

The average reduction was 96.7%

The two graphs above show the test results as to the relative number of germs before gargling Listerine Antiseptic and 15 minutes after gargling. The germ reduction was 96.7% on the average. Even one hour after, germs were still reduced 80% on the average.

THE SAFE *ANTISEPTIC WITH THE PLEASANT TASTE*

LISTERINE *for* COLDS

THE "LITTLE WOMAN"

KAY HENNING BROWN



JOHNNY chews thoughtfully on a lump in his oatmeal and says he doesn't see why a hare that's mad should be called a March hare. Why couldn't it just as well be a July hare, when it's hot enough to make anybody mad. And, anyway, he says, he doesn't think maybe the March Hare and the Mad Hatter were so mad. "Garsh, I think it would be a good idea to keep shovin' dishes around the table all the time. Then Mother wouldn't ever have to wash them and I wouldn't ever have to help dry them." Peter looks thoughtful. "Would I hafta eat your crusts, Johnny?" Peter's is a practical mind.

"Yes," says Brownie firmly, feeling it high time a parental word was administered.

"Well, I wouldn't." Peter bristles. "I wouldn't eat your old crusts, Johnny, see, and I'd leave the skin from my cocoa and—"

"You would not!" Johnny rises to the bait. "You'd be the Dormouse, and we'd push your head into the cocoa, wouldn't we, Mother?" and John winks largely at us to let us know it's all in the spirit of good, clean fun. Peter doesn't understand that brand of humor and waves his spoon. "If you ever did a thing like that, John Henning Brown, I'd make you eat all my squash, and all my bean soup and all my potato soup, and all the things you just haynte, and ninny haddie, too, and collaroil."

John, white to the top of his Scotch plaid collar with imagination, manages a *"Finnan* haddie, you dope, and when are you going to grow up enough to call it *cod liver* oil?"

"I'm not a dope and you're just a little boy cryin' in the lane."

"Peter, you're just silly with your old Mother Goose rhymes!"

"I'm not silly. You are."

"I am not!"

"Tweedledum and Tweedledee," says Brownie, in a resigned kind of voice, and I look at the clock and make hasty oral calculations about getting John and his high top shoes off to school on time.

John's imagination is usually working overtime, however. I'm always jumping out of Hudson Rivers on the playroom floor and plunging through jungles to get to the door and once I was practically shot to bits at the battle of Ticonderoga. Now that John has learned to read with comparative ease, we can almost always keep track of the current favorite by the actions he goes through at home. A jaunty "Good Hunting" as he dashes off to school reminds me that he is reading a Mowgli story in "library period" at school. A swashbuckling kind of walk with a determination to wear his hip boots evenings at home, while he goes about brandishing an imaginary cutlass and muttering "Shiver my timbers" at his baked potato, lets me know that he and his pals are "dramatizing" parts of "Treasure Island" at school.

We were worried for a while last fall, however, by a peculiar manifestation of his reading. Suddenly he developed the most bewildering language with a pithy use of grammar that made us gasp. There were many "I reckon's" and qualifying "powerful's" uttered in a rasping twang that had us wondering. I was just beginning to get alarmed and start counting his lost tonsils and adenoids when one Saturday morning I saw John and Buddy, his next-door pal, skulking down toward the woods with my best tea kettle. I objected mildly to its abduction but John told me that they were building a cave in the woods and he betcha if Tom Sawyer and Huck Finn had had a tea kettle their various hideaways would have been better. They "reckoned" with me so powerfully that I succumbed and promised weakly to keep Peter away from the woods. They hid their cave so effectively from the prying eye, however, that half the time they can't find it themselves.

They have let Leslie into the secret because he had whooping cough in the fall and they were so pleased to see him when he

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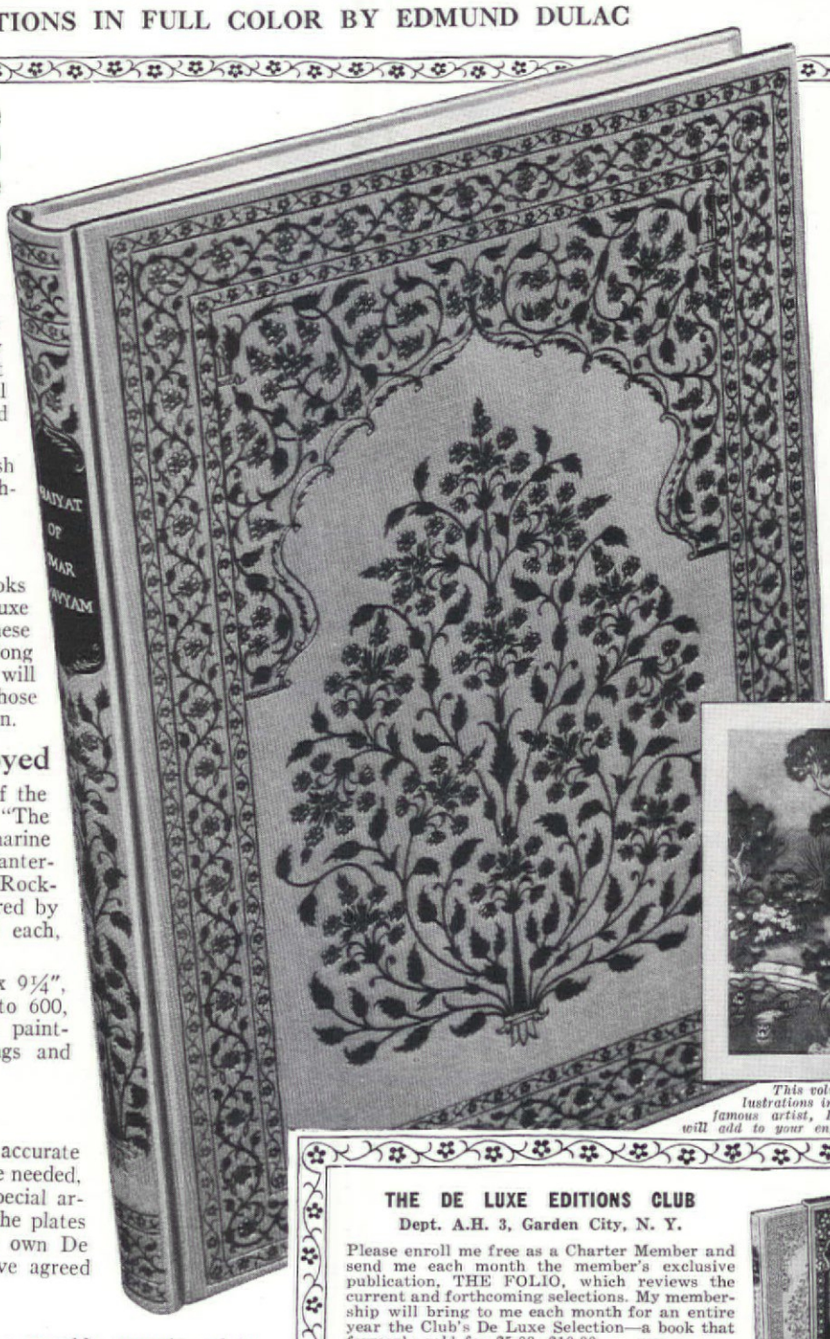
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emerged that they forgot that they'd planned the cave in the first place as a secret from him. He gets as much confused as anybody else, too, and their enthusiasm at hiding the entrance from each other when Buddy and Les are mad at John, or John and Les are mad at Buddy, or John and Buddy are mad at Les, is something to see. Their constant excitement over their cleverness was so great that its contagion spread to Peter and Mary and Brucie, who decided they'd build a cave. They are all four years old and most engaging. They thought it would be dandy to have a hideaway from David and "the other Peter," who are six and seven, and all the big boy and girl crowd. They were very much pleased with themselves as they went to work at a large hole in the woods near Brucie's back yard. John giggled about it at the dinner table. "Everybody knows where Peter's cave is," he announced.

"No sir!" Peter bristled. "Nobody knows 'cept Brucie and Mary and David and Peter D. and Buddy and Leslie and John and Hazel and Buddy and maybe Bert and all their famblies—oh, yes, and the coal man, maybe. It's a secrit cave!" John is by this time too much convulsed to argue.

Right now John has started reading "Swiss Family Robinson," so I expect the cave in the woods will turn into a tree house, come spring, with the brook farther down in the woods in its annual freshet becoming a raging ocean. The *Thing* John has been making with his Christmas tools, which was to have been a door for the cave, so's he and Les could find it when they were mad at Buddy, will probably turn into a floor for the tree house, or a raft. I have already noticed a speculative eye turned on some of the neighborhood dogs and cats and hope they won't mind being marooned on an imaginary island.

All of which, I've no doubt, would be good and sufficient reason for our village commissioners to vote down the request of the Library Board for a children's librarian. We used to have a children's librarian in the days before the depression, but when that "fad and frill" obsession struck our town, the librarian for the youngsters turned out to be one of the frills and was ruthlessly cut off. Our town prides itself on its school buildings and its municipal swimming pond and its skating shelter (for the three days a winter when we can skate), but the pride of the few who manage to make their voices heard would seem to justify the spending of public money on things that show. It's nice, I suppose, to drive along with a person from one of our more famous New Jersey towns, and to wave a lordly hand at the high school chapel and the lovely football greensward on which no alien foot must step and the swimming pool into which no alien, unpolluted toe must stir. We love our children. Drive slowly through our beautiful town. But it's hard to point at or pick up a large and substantial hunk of "what good is a children's librarian." It's impossible to refute the old argument of "I never read books when I was a child. I haven't a library card even now—and look at me!" So far, those of us interested in the library have been too polite to say the obvious thing.

If it were only the Mayor we had to win to our side, I think the job wouldn't be so hard.

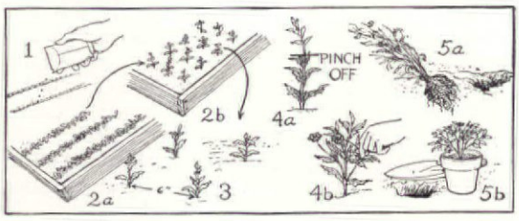
In the meantime, I *must* see what can be done about Peter's Elizabethan expressions, recently acquired, and most tenaciously clung to. I wish somebody, longing to do a bit of earnest research, would make inquiry into the Rabelaisian and Elizabethan language children use. I'd like them to find out, please, just what its charm is, and how does it manage to hold its sway, and how to get rid of it! The only advice I've had has been: (1) "It's just a passing phase," but it's already lasted too long with Pete and just when I think perhaps he's forgotten one or two of the choicer bits, out come two or three more awful ones; (2) "Oh, just ignore it!" But this I find hard to do.

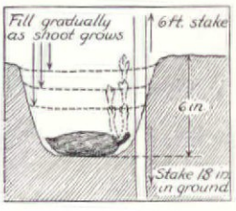
Peter's vocabulary was one of the reasons why I was almost terrified when I heard that Aunt Sally was finally coming to pay us a visit. She has come and gone, and a great success her visit was, too, though I certainly hadn't expected it to be. You mustn't get the wrong impression of Aunt Sally, however. She was in my sister's and my childhood, a very special kind of aunt. We were blessed (and I mean it most sincerely) with a large variety of aunts and uncles, but Aunt Sally, it seemed to us, was always flitting about the country to the most exciting places and dropping in on us often. To our early parsonage days she came like a gay breeze from her Windy City and rocked her younger niece so enthusiastically one first morning that she rocked her right over backwards. During her visit I simply wallowed in prestige among my friends for nobody else had an "aunt from Chicago."

As we grew older, however, Aunt Sally graduated from mere rockings to supervision of our manners and morals with a great deal of housekeeping thrown in. Ofttimes, I know, she despaired of me. She believed heartily in corners, and the cleanliness there-

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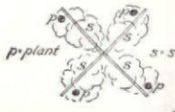
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of, and straight seams and the rippings out thereof if the line wasn't quite perfect. Bet was an admirable pupil and could soon run up a seam that would have done credit to an engineer. As for me, I developed the corner eye all right, but it took the appalling turn of noticing the corners in other people's houses and remaining quite blind to my own. This was always pointed out to me, never fear. The only thing Aunt Sally got me to do perfectly was to separate the white from the yolk of an egg!

Aunt Sally hasn't "been East" since I've been married, what with illness and one thing and another, but every year she has thought she would make it. Each fall she has written that *this* year she was coming on to see the fall colors and, incidentally, her family and the new babies. Each fall I've rushed at a pair of curtains I hadn't hemmed straight or a toy corner that needed overhauling and every time just as I've got the last corner dug out there has been word that she wouldn't be able to make it this year.

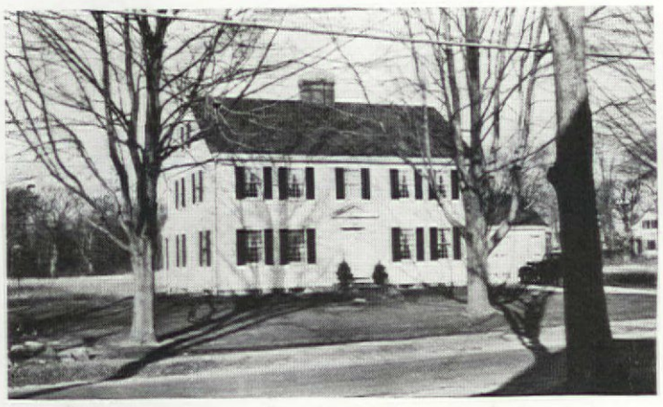
This fall we just gave up. The house needs painting badly. "We'll have to wait till spring," says Brownie. "Aunt Sally?" I murmur timidly. "Aunt Sally won't be here. I've given up planning for it." We decided we would paper our bedroom. We're good at papering, we think. Brownie thought it would be fun to make a playroom out of a cellar corner and began drawing beauteous murals. In odd moments he would attack the piles of junk the previous owner had been collecting for years, which we've slowly been easing out over a year's period. The cellar was in a state of happy confusion; the upstairs was full of piled-up furniture and odds and ends of plaster and paper. John was in bed with a cold and had started a scrap book. Most of the scraps were under his bed. Peter, ousted to the guest room, had in a bored moment torn most of the star paper off the corner nearest the bed. I had gaily invited the twenty-five Book Group ladies to meet at my house and was planning the two hundred cookies I knew I'd have to make to fill them up. Peter was at his worst, Elizabethanly speaking. Brownie was going through a grammar curriculum change at school and was dripping sheaves of papers at home. I was feeling a bit sniffly myself one morning after having taken care of John when the mailman arrived with a cheery letter from Mother to the effect that Aunt Sally had just arrived, that she would be down here in two days, or, if that was too short notice, in five. I took a frenzied look at our room and knew we'd never get it papered inside of five days. Frantic phoning to the man who does our intricate jobs of papering brought forth the response, "It never rains but it pours," when I got to the Aunt Sally part. I shoved all of Brownie's grammar papers into his overcoat pocket. We locked the cellar and attic doors and resolved we'd tell Aunt Sally both places were too damp for her arthritis. I figured the Book Group would squeeze itself into our house the day after Aunt Sally left and there would still be enough cookies left from a tea for Aunt Sally for them. I went into a mad huddle with the living room curtains which I hadn't planned to wash until the cellar was cleaned. After dinner each night I wailed to Brownie about how sure I was Aunt Sally wouldn't approve of Peter because he was naughty, nor be able to appreciate John with his cold in the head and his new teeth.

Brownie was about ready to leave home, but I kept him so busy putting up curtains and polishing furniture he didn't get a chance. Peter learned a song in John's piano book about "Hello, Is this Aunt Sarah?" John did a great deal of wishful thinking about the whoopee cushion advertised in his pet pink catalogue.

A minute before Aunt Sally's and Mother's arrival I dashed into the guest room and discovered a pressed bit of Queen Anne's lace, which John had tastefully framed for my birthday, upsetting the symmetry of my chest outlay, and two of Peter's sea shells lying cozily beside them. The pillow which I had arranged to cover the torn wallpaper, at least for the first fatal impression, Peter had carefully arranged under the counterpane. I left things as they were, however, and decided suddenly on the way downstairs that it was high time I stopped being so foolish and that it was up to me to educate Aunt Sally in the matter of keeping house with Boys in Corners. But just then the car drove up outside and I gave Peter a few hasty wipes at the mouth and rushed out. And then Aunt Sally gave me a big hug and an enormous smack and I was once more a small pigtailed girl boasting to my friends and not worrying about corners. Peter grabbed suitcases in the most gentlemanly fashion and tugged them off to the second floor. He pointed out the sea shells, in case Aunt Sally didn't notice them, and explained about the wallpaper, mentioning how mad I'd been. He led them into our newly papered bedroom and told them how we'd hustled to get it done before Aunt Sally came. He pointed out how I hadn't yet had time to fix the dressing table valance and showed exactly what was wrong with it. He let Aunt

[*Please turn to page 54*]


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Granddaughter's playhouse at home of Mrs. M. H. Schloeman, Estherville, Iowa



Home of Mrs. Elizabeth Kennedy, Stroudsburg, Pennsylvania

Home of Mrs. F. O. Mabery, Athens, Tennessee (above left)



Home of Mr. and Mrs. William C. Cox, Haddonfield, New Jersey (above)

Home of Mr. and Mrs. J. Hopkinson, Pietermaritzburg, Natal, South Africa (left)







Home of Mrs. Anna Kolterman, Pierce, Nebraska (above)

Home of Mr. and Mrs. J. O. Zimmer, Warsaw, Indiana (above left)



Home of Mr. and Mrs. W. Joseph Peet, Edwardsville, Kansas



Home of Mrs. Charlotte Caswell, Norton, Massachusetts (below)



Home of Mr. and Mrs. William Tucker, Perry, Maine







Garden of Mrs. William Thornton Whitsett, Whitsett, North Carolina

Home of Miss Frances Smithers, Kilmarnock, Virginia, before and after remodeling

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W. P. Woodcock

Our Own House Goes Modern

The Residence of Mr. and Mrs. Chalfant Head, Ojai, California

MR. HEAD'S RENDERING OF HIS HOME IS SHOWN ON OPPOSITE PAGE

THIS, our "own house" turned out to be rather modern. I say "turned out" advisedly, since neither of us was necessarily a violent defender of modern-for-modern's-sake architecture; nor had we any particular enchant for any period type home. However, we both spend a large part of our time ing concerned in other people's houses—e of us as an architectural designer and e as a writer about homes. We, therefore, ew a good bit about houses of every possible kind, and when it was time for us to ild, it became a question of "now in our *n* house what shall we do?"

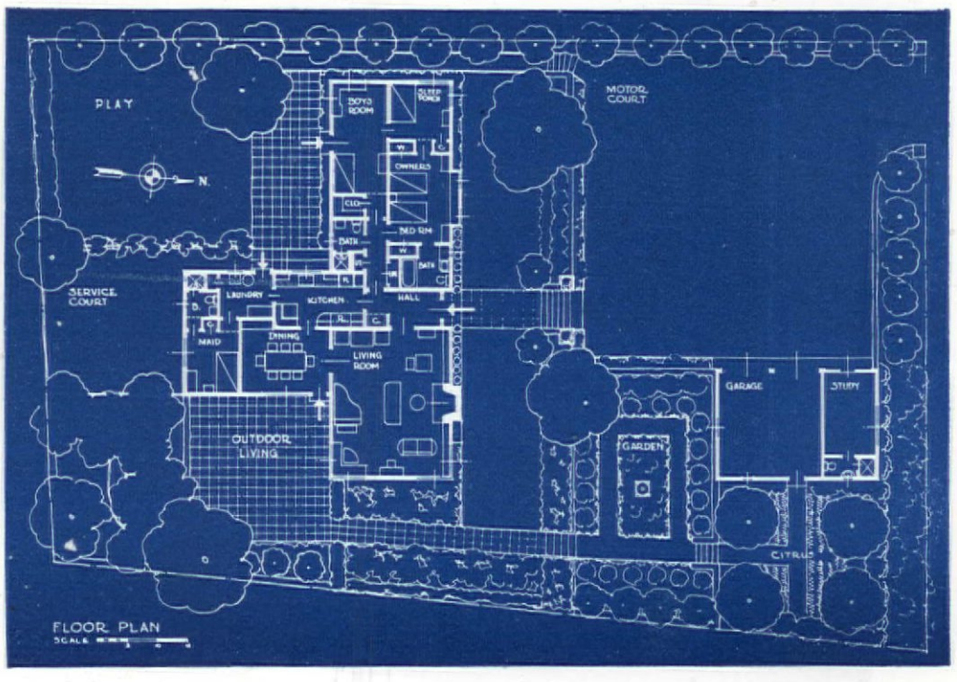
The answer developed from a few essential emises. Fortunately for the domestic scene, e conclusion was harmonious to both of us. short, given certain limitations of property, amount to be invested, and the type of one's domestic life, there should be but *one* logical answer for each family's requirements. For us, then, this very simple modern house was the solution to our problem. Why?

First, let me go back a little to say that naturally we had lived theoretically in every house that was ever designed and built for a client, and that I had "moved in" mentally into every home I visited for the purpose of writing up. Beyond that we had also drawn innumerable plans that ranged from an Italian farmhouse we had once seen in the hills above Fiesole to a charming little French manor house. We had considered Georgian when we lived in the city and Mexican hacienda type when we lived out in the country.

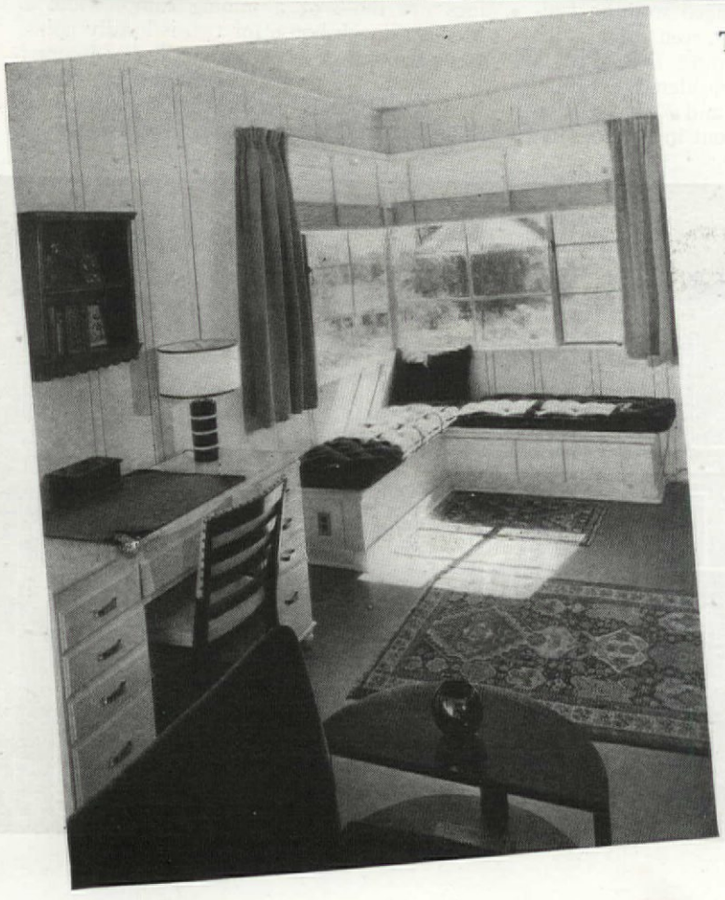
However, one bit of valuable knowledge I gained from planning this final house that was built. Essentially, no matter how much your fancy has ranged architecturally, in reality the exigencies of the actual piece of property upon which the house is to be placed and the conditions of one's life at the time of building determine the kind of house one gets. A formal Georgian dream house should be forsaken if one's surroundings are those of a mining camp, while a Mexican ranch house for two is hardly going to be the answer when the family has jumped to five and the property is in the heart of a busy city. But if you permit the tempo of your household, the size and character of



Perfect for outdoor living is the pavé which faces east for the most beautiful view and prevents glare from western sun for afternoon rest hours







Two corners of the living room showing the magazine ledge and window

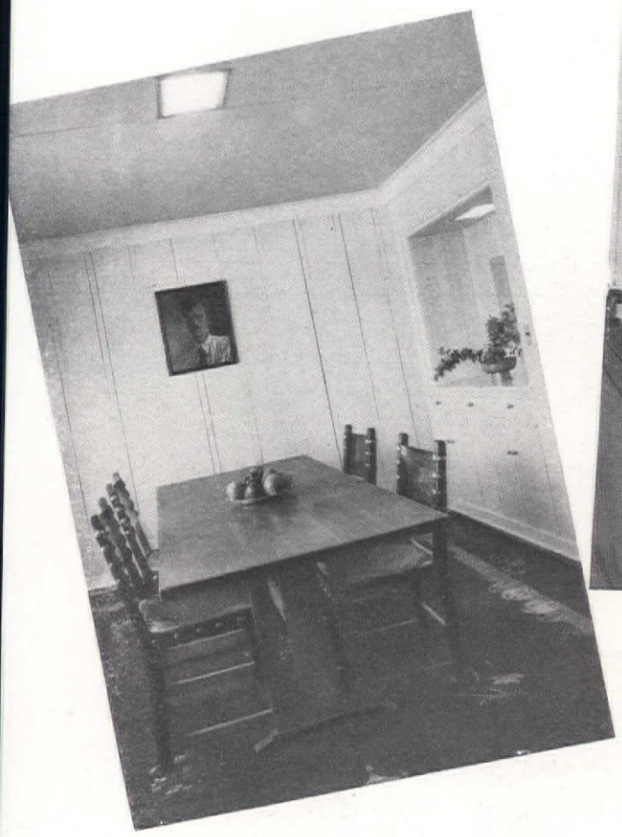
your domestic regime, the elasticity of your budget, in short, the
ditions of your life at the time of building determine the house
must have, the answer, whatever it may be, will be definitely the
rect one for *you!*

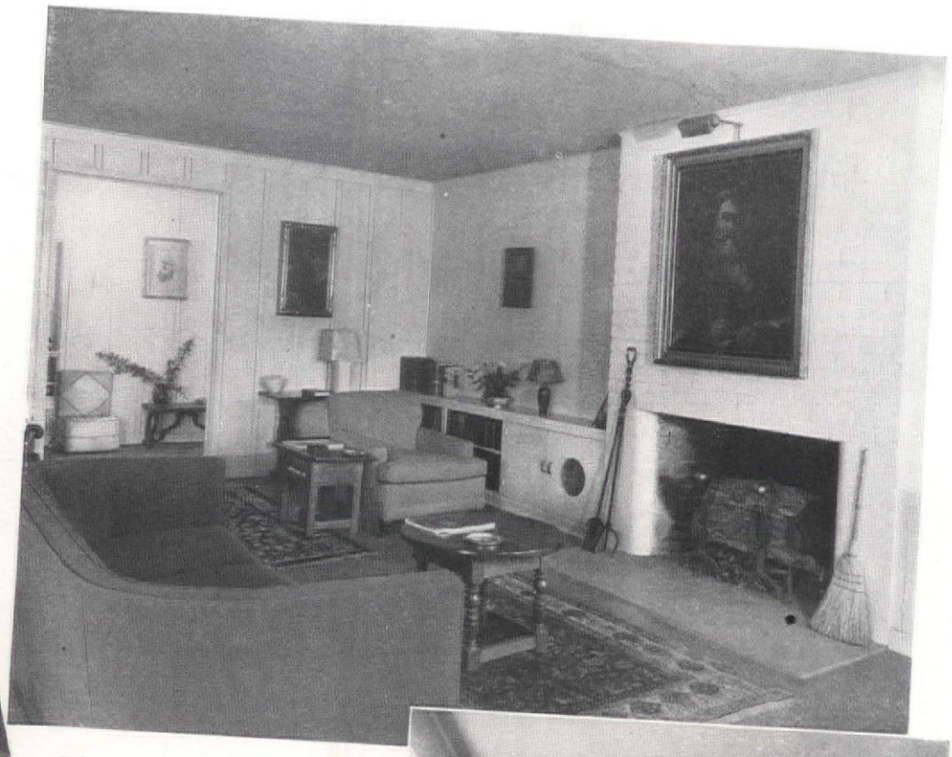
As for myself, I had lived long enough in the architectural atmosp
to know that the first commandment is that *never* may the budge
balanced by shoddy materials or poor workmanship. Size of house
less important than quality. Secondly, I had absorbed the fact tha
any successful house there should be a logical growth from a
fundamental requirements. Of course, when I wished to enlarge the
ter bedroom and was told that copper pipe was more important, I si
and felt a little as if I were part owner in a copper mine. All that lo
burnished copper pipe that lay concealed below my floors! Yet I
consoled by the thought that good materials bring their own return
security from sudden and overwhelming repair bills.

As to site, we had a piece of property that sloped up from the
to appear something of a problem. Since the reasonable position for
house was on the crest of the hill some eighty feet back from the s
and ten feet above the road level, a motor court was the logical solu
By using the lower part of the property for garages and court we s
the expense of putting in a driveway up the hillside to the rear,
more, we spared the secluded part of the land for out-of-door li
Though this motor court was almost mandatory due to the prope
it also became a Badminton court, a place to park fifteen cars on
occasion of a party, and a modern acknowledgment of the fact tha
live in a motor age. On a winding road where there is no sidew
and everyone arrives by car, this motor area is unquestionably a
venient and satisfying feature.

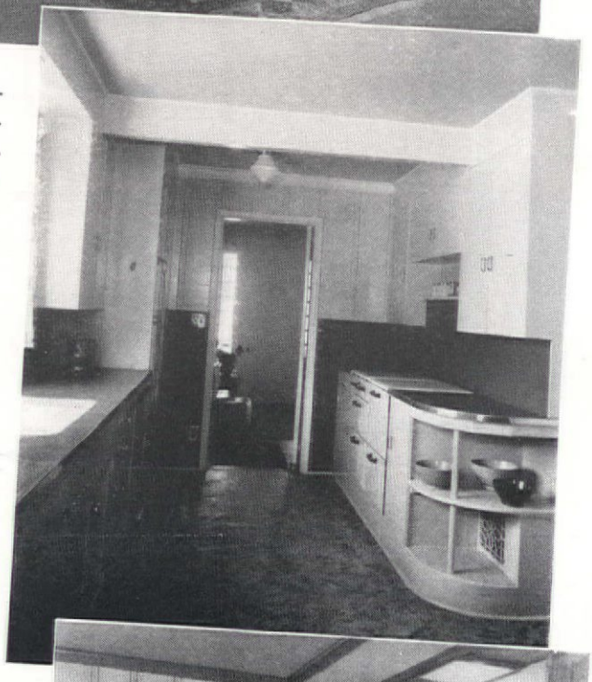
I should like to list here, in the order of their importance, the
primary premises upon which we began to plan our home.

This view of the dining room shows the built-in sideboard with mirror and pastel striped wallpaper in the reveal

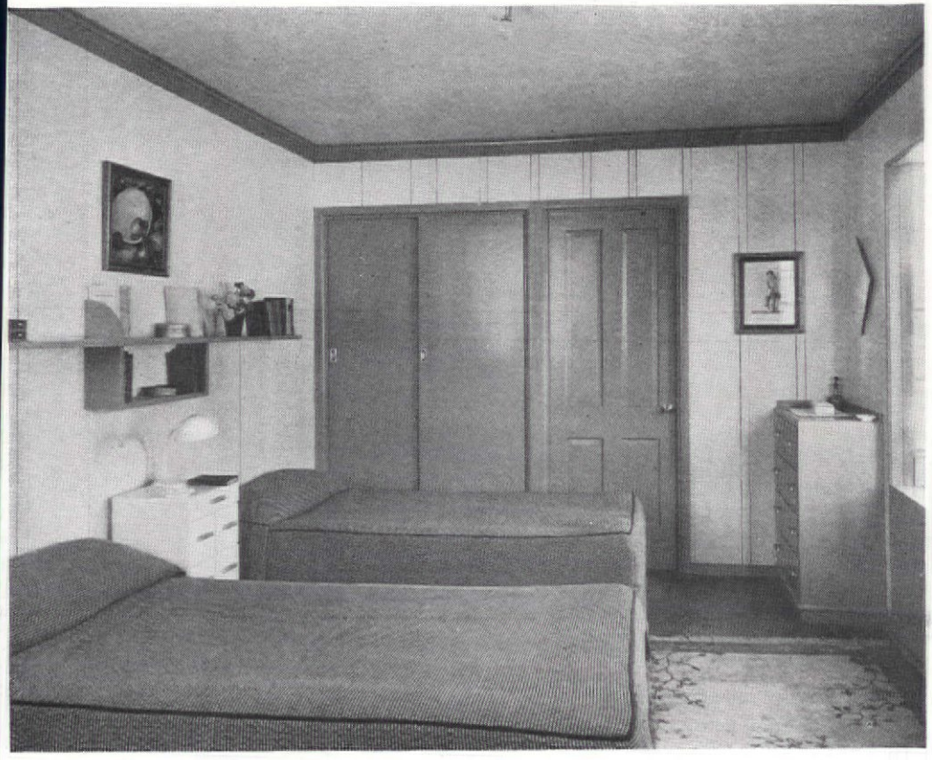


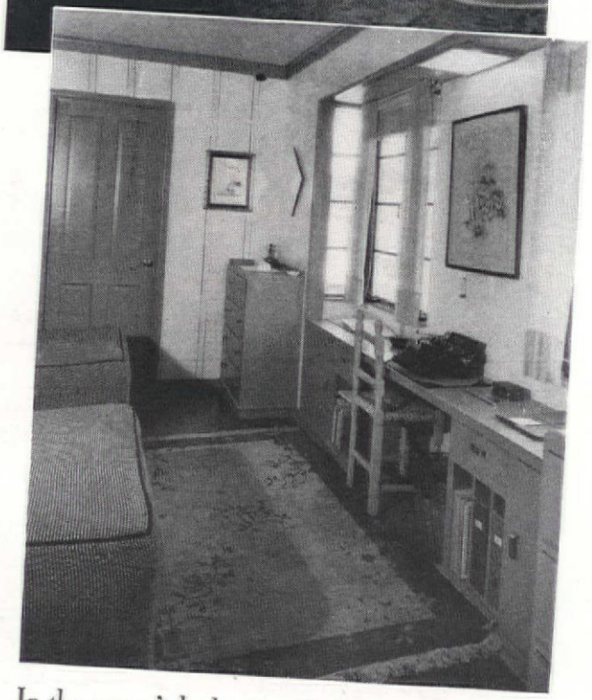


The interiors were kept sufficiently simple to make it possible to use existing furnishings—an Italian chair or an Oriental rug—without incongruity beside modern pieces



1. An economical house, total investment (including property) not to exceed $10,000, requiring minimum upkeep.
2. A cool house, since we have hot summers, which meant insulation without an air conditioning plant.
3. A floor plan where the three functions of a house (service, bedrooms, and living quarters) could be reached from one central point with easy accessibility of all parts to the outside.
4. Ample provision for out-of-door living, dining, play yard, games, etc.
5. Interiors sufficiently simple to make it possible to use existing furnishings—an Italian chair or an Oriental runner—without incongruity beside more modern pieces.
6. A study-guest room combination which would be detached from the house (if possible). [*Please turn to page 92*]





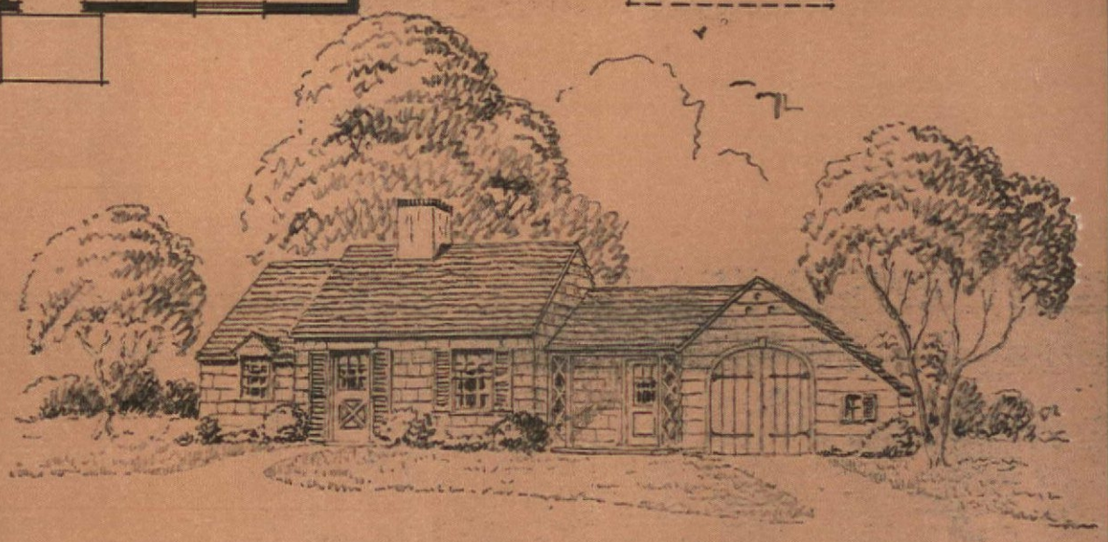
In the owner's bedroom a desk was built in under the windows with compartments especially designed for typewriter, magazines, and letter filing case

A Home with a Future —built in 3 acts



A home that can be built on a pay-as-you-go, room-by-room installment plan

HAROLD H. EHLERT
Architect



Good little houses in nice little developments are available at reasonable, honest prices in almost every metropolitan area. Builders are at last beginning to realize that construction and design are two separate arts, and are employing architects to design their houses, with the result that good design in small houses is increasingly evident. FHA loans are practically a gilt-edge guarantee of honest workmanship and sound construction, and for that yardstick of home value every homemaker in America should give heartfelt thanks. True, building costs and labor costs are on the upgrade, but every 1938 building dollar buys more genuine home value, more living facilities, and more genuine comfort than ever before possible in home buying or building.

It would seem, then, that it is now possible for every American to realize his dream of a home of his own. And yet, there remain some home dreamers who cannot find what they want. This group includes those in small towns without practical small home architectural services or without the lower costs plus good design available to large real estate developers who in turn pass on good value to their customers. It includes those whose dream it has always been to build their own homes rather than buy them "ready made." It includes those who would rather have less house and more land and are willing to go farther out from town or city to get it, but can find only old houses that need remodeling. And last, but certainly not least, a large group of young Americans who cannot bring themselves to make a compromise between purse and taste. These young people have married from comfortable homes. If not used to luxuries, certainly they are used to the finer things that go to make up living. They are quite willing to do their own cooking, be their children's nursemaid and the family chauffeur, but some things they cannot do. Living in a small, crowded real estate development with no joy in their surroundings and no intimate friendship with their neighbors—this, of course, makes common sense with the size of their purses. The alternative is to move to a suburb they really cannot afford, a community where they will enjoy their friends but have no money

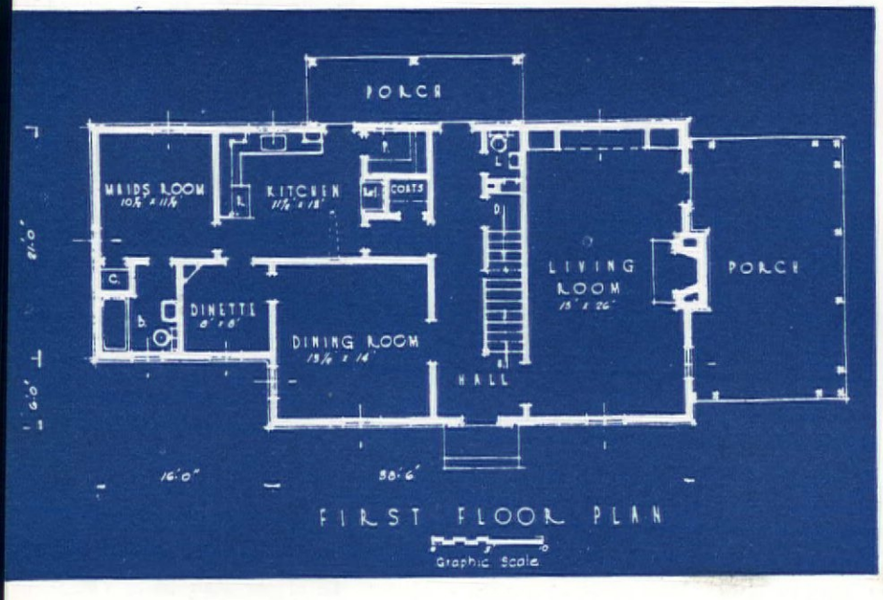
[*Please turn to page 66*]



Robert W. Tebbs

COLONIAL in New Jersey

The Plainfield home of Dr. and Mrs. R. A. Gregory



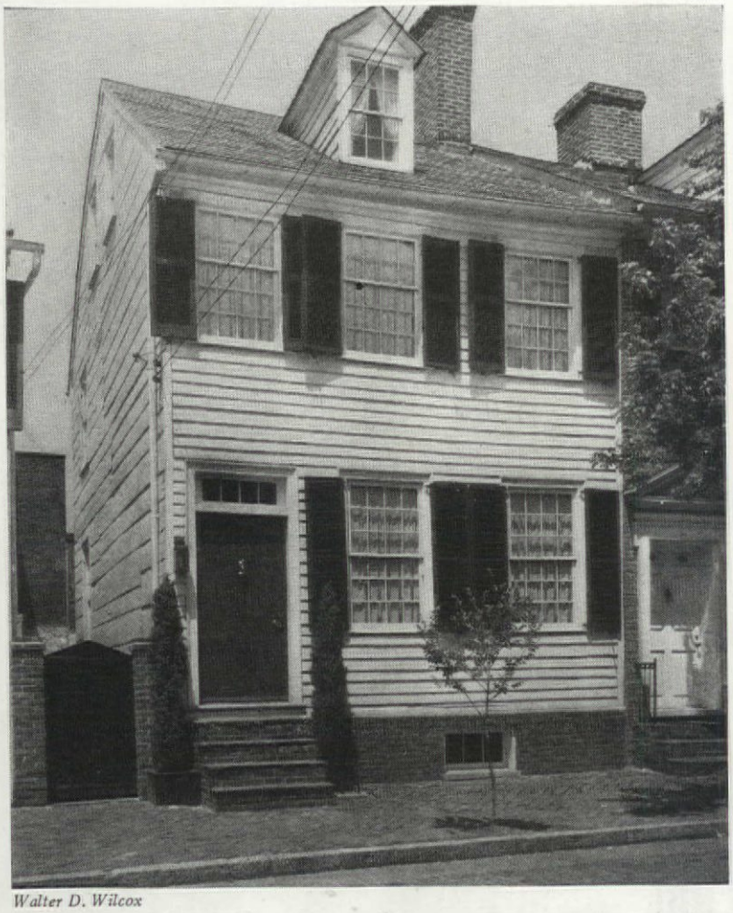


Generously proportioned windows, a wide, welcoming door, and ample-size rooms are noteworthy in this house. The exterior walls are of narrow wood siding. A wide cornice, decorated by dentils and adapted from more formal architecture, is carried across the face of the house and helps to frame the attractive entrance. The covered side porch has a trellis framework which is thin and light and graceful rather than heavy as such features often are

RNEST T. BROWN, *Architect*

RESTORATION in Alexandria, Virginia

Home of Mr. Edward C. Van Devanter



Walter D. Wilcox



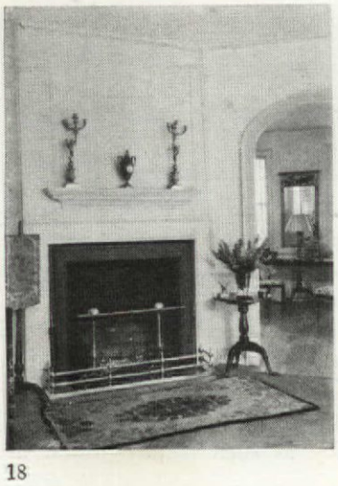
THE term "Colonial" be honestly applied this house because it was in 1760 when our Eas states were still colonie England. The lot on w the house stands was veyed at an earlier date George Washington and at a general auction of in 1749. It was built by D Ramsay, the first Mayo Alexandria, who was a fr of Washington and it be assumed with reason certainty that it is one h where our first Presi really was a guest.

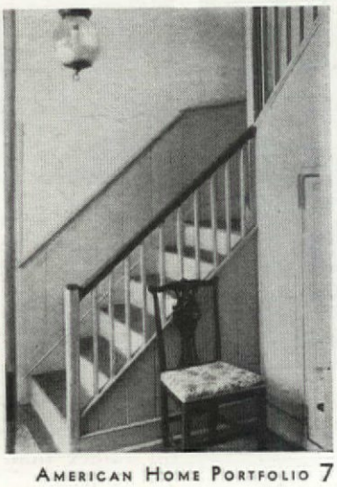
Because of its antiquit was restored to its orig state as nearly as poss But even if it had no his ical value it would have unnecessary to alter the simple, wood façade or serviceable plan they are still beautiful in design and practical in function, and tunately their construction remained remarkably sound.

The house was bought by Mr. Edward Van Devanter in 1931 w it appeared to be in a very dilapidated condition, as is evident in illustration; but all of the original structure and woodwork found to be whole. The walls of the main part of the house were structed of clapboards laid over brick in the manner of many Williamsburg houses and the side of the building was covered ship-lap siding of unusual width. All of this original wood fa was repainted with several shining white coats after minor carp try repairs were made. The foundations of the house were of b which had been covered by rough boarding on the front of house. This was removed, the foundation faced with new b and a new cellar window installed; new brick steps with flagst risers and an additional step were also added to replace the rick wooden flight. The roof had not survived very well, however, and old shingles were replaced by concrete and asbestos roofing in im tion of the original; a new gutter and drain pipe were also instal



THE most effective and pleasing improvement on the front of house was made by replacing ugly Victorian window sash small paned windows of the original type. A dark wooden d painted like the window shutters, was hung at the entrance, and a sturdy brass knocker, an old lantern, boxed evergreens, and a well-designed gate and posts added to the house, it regained spirit and quality of its Colonial days.





Extending from the back of the house is a long, two-story b wing. Parallel to it is a garden, formed by the L between the m house and the wing. Brick paving forms a terrace in the garden in summer it is a delightful spot bordered by flower beds and rounded by ivy-covered enclosing walls. The stairway of the ho is in a hall at the rear of the main house and it also overlooks garden. Locating the main stair in the back of the house, rat than at the front entrance, is a typical Colonial feature which not been adapted or copied half enough in present-day house pl ning. It permits a more useful entrance hall at the front of house and provides a more private stair, as well as improving plan of the second-floor rooms. This stair is especially interest in the way its balusters are carried up to the high ceiling to cre the effect of a gallery at one side of the stair hall. The paneli which is original like the rest of the stairway and mantels and wo work, was painted a subtle green against lighter green wa

[*Please turn to page*



Don Milton

Los Angeles "Ranch House"

All the main rooms of this house, the home of Mr. W. E. Stone in Huntington Palisades, California, are so orientated that there is an unobstructed view of the ocean, and sun enters all rooms. In design it is an excellent example of present-day taste in California and throughout the Southwest, pleasingly simple and fresh in its handling of common building materials. Construction outline:

FOUNDATION CONSTRUCTION: Walls—cement. Waterproofing—Anti-Hydro Waterproofing Company.

STRUCTURE: Exterior walls—stucco on wood studs. Inside—plaster on rock lath.

ROOF: Pre-dipped shingles, Samuel Cabot, Inc.

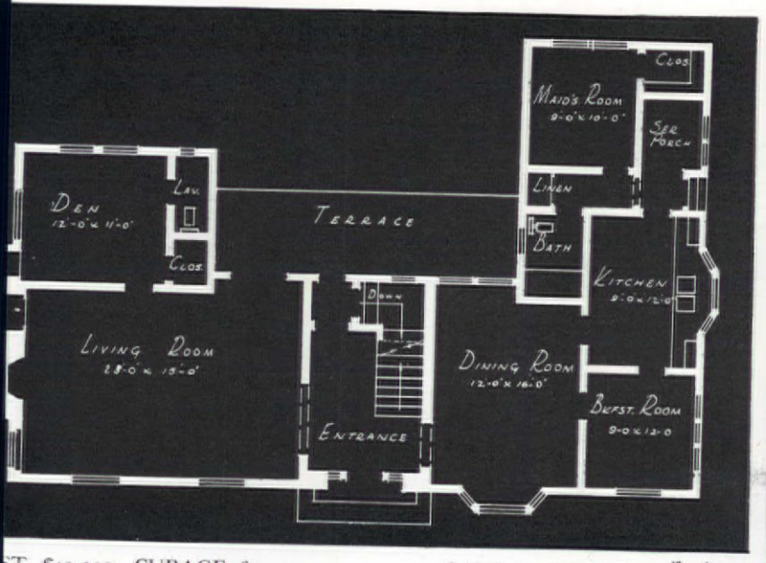
SHEET METAL WORK: Flashing and gutters—Armco, American Rolling Mills Company.

INSULATION: Outside walls, ground floor and roof—Celotex, The Celotex Company.

WINDOWS: Sash—wood, double hung. Glass—quality A, Libbey-Owens-Ford Glass Company.

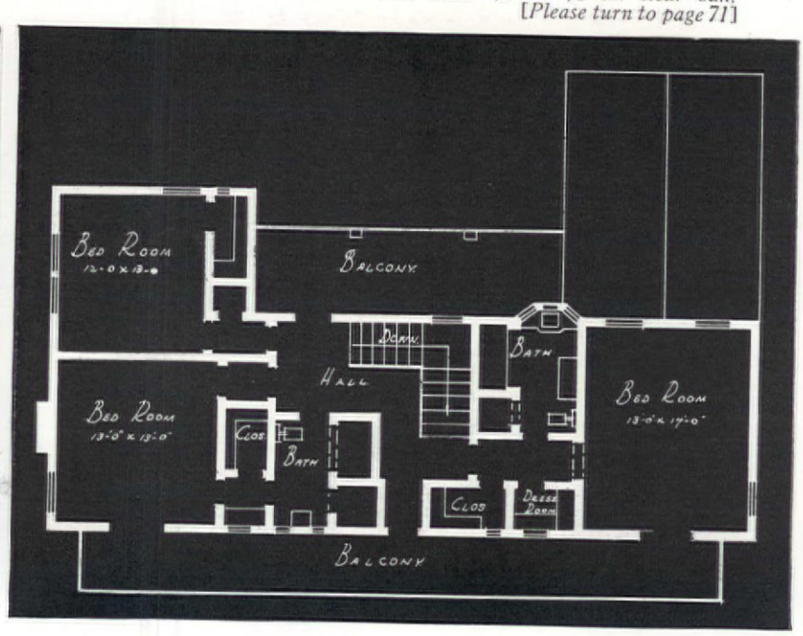
FLOORS: Living room, bedrooms and halls—½ x 1½ in. clear oak,

[Please turn to page 71]

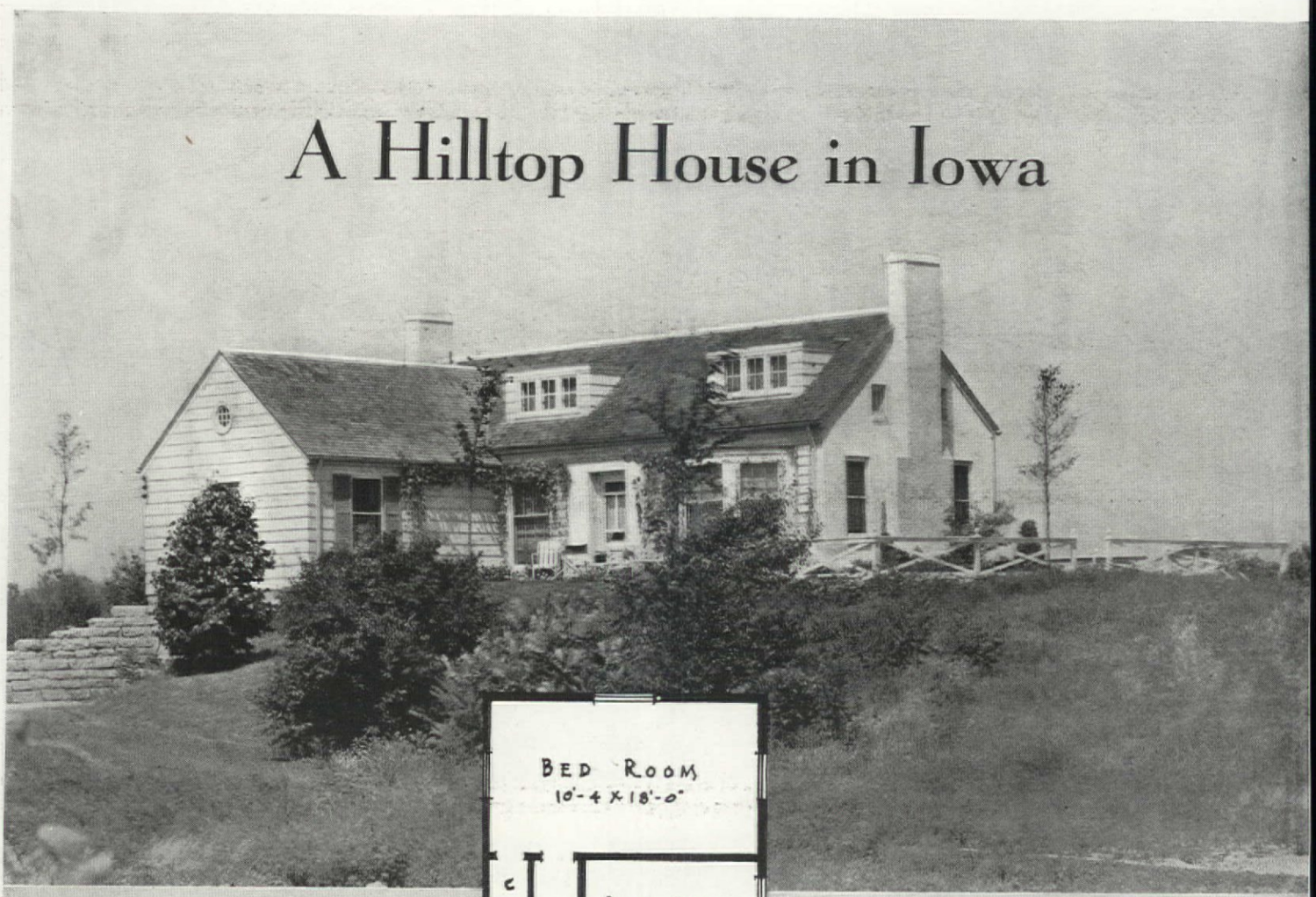


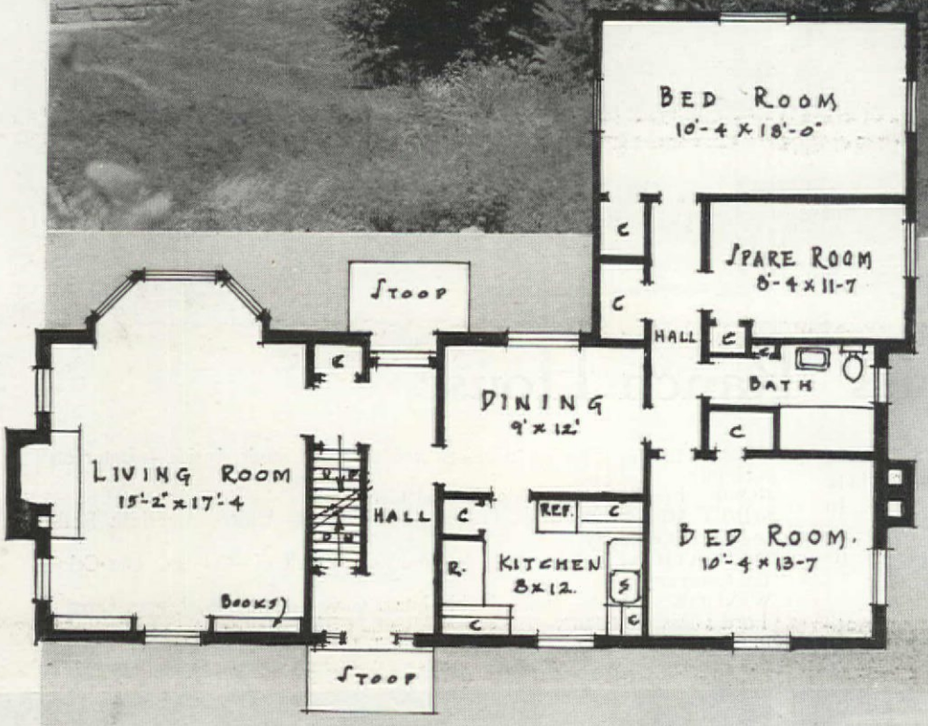
ST: $12,000 CUBAGE: 64,000

SAUL H. BROWN, *Architect*



A Hilltop House in Iowa





BRUCE and KENNETH McKAY
DESIGNERS

The entrance view of the home of Mr. Donald Anderson and his mother is shown at the top of the page, and the front view below. Ample space has been provided for flower and vegetable gardens and for accommodating overnight guests—both definite requirements of the Andersons . . . . . MARTHA B. DARBYSHIRE





Thompson-Photographers

Home of Mr. Donald Anderson, of Cedar Rapids

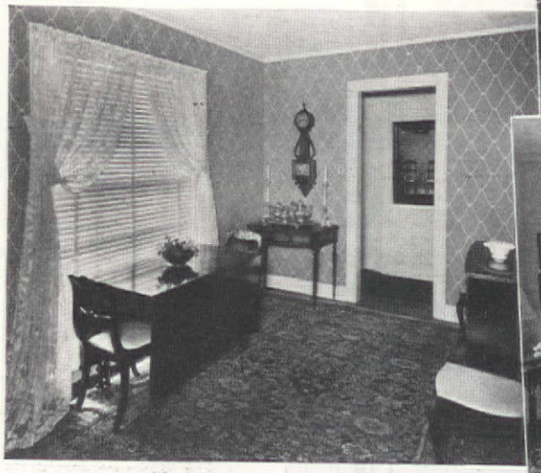
WE ALL know about the family which outgrows the small house. But what of the large family with a big house which, by one circumstance or another, dwindles to two lone persons? From a dollar and cents standpoint they can ill afford to go on occupying the rambling homestead. And what is more pitiful than two persons rattling around in a large house with unoccupied rooms to stand as gaunt reminders of the past? An apartment is usually considered the solution to this problem. Especially when all around us we see average-size families accommodating themselves to small space.

Donald Anderson, of Cedar Rapids, Iowa, at first thought the apartment idea was the answer when he and his mother were seeking an adjustment to smaller quarters. There were two serious objections, however. One was that he and his mother both liked a spacious garden. Also, they often had overnight guests. It seemed a better idea to build a small house set in grounds where they could get a breath of fresh air in the summer. It was difficult anyway to visualize his mother without her flower garden.

One thought led to another. Country life is becoming very popular in Iowa. People are buying small acreage not more than a few miles distant from the city. The countryside surrounding Cedar Rapids is very beautiful. Contrary to the general impression of outsiders, it is not flat country but pleasingly varied in contour. Along the river, east of the city, the rising ground sheers off into

[*Please turn to page 58*]







A pleasant arrangement of dining table and chairs at the window affords extra space. Right: Living room fireplace and bay window

COLONIAL in Wisconsin

Designed for a doctor's family, this house has been skillfully planned for comfort and convenience. It is faced with stone veneer and shingles and has generous garden areas. It is located at a sufficient distance from the street to set off the well-proportioned mass of the house and provide an attractive approach

TAYLOR & MAAS
Architects



Charles Bramman Altman





A FAMOUS figure in the architectural world grimly speaks of the small home as a "machine for living in" and implies that it should be reduced to the same rigid efficiency as an automobile. In some of his house designs, space is provided for only the basic needs of living, and equipment is organized with super-efficiency. If we had no other emotional conception of home, this scheme would probably serve us. But home means other things than efficiency to most of us. Of course in many minimum-size houses economic necessity forbids any extra space or addition to our essential living requirements. But it is pleasant to show here a moderate-size home that expands these requirements to include a really hospitable hall, a study, a recreation room, a pantry, an extra bedroom and bath, and closets—closets galore. It has the intelligent arrangement of modern planning: service quarters are carefully placed in relation to the rooms they serve, bedrooms and study are independent of the rest of the house, and the general rooms—entrance hall, living and dining rooms—adjoin and amplify each other. But the outstanding feature is the effect of space the skillful plan gives; it affords room to wander around in a bit and to vary the furnishings from time to time.

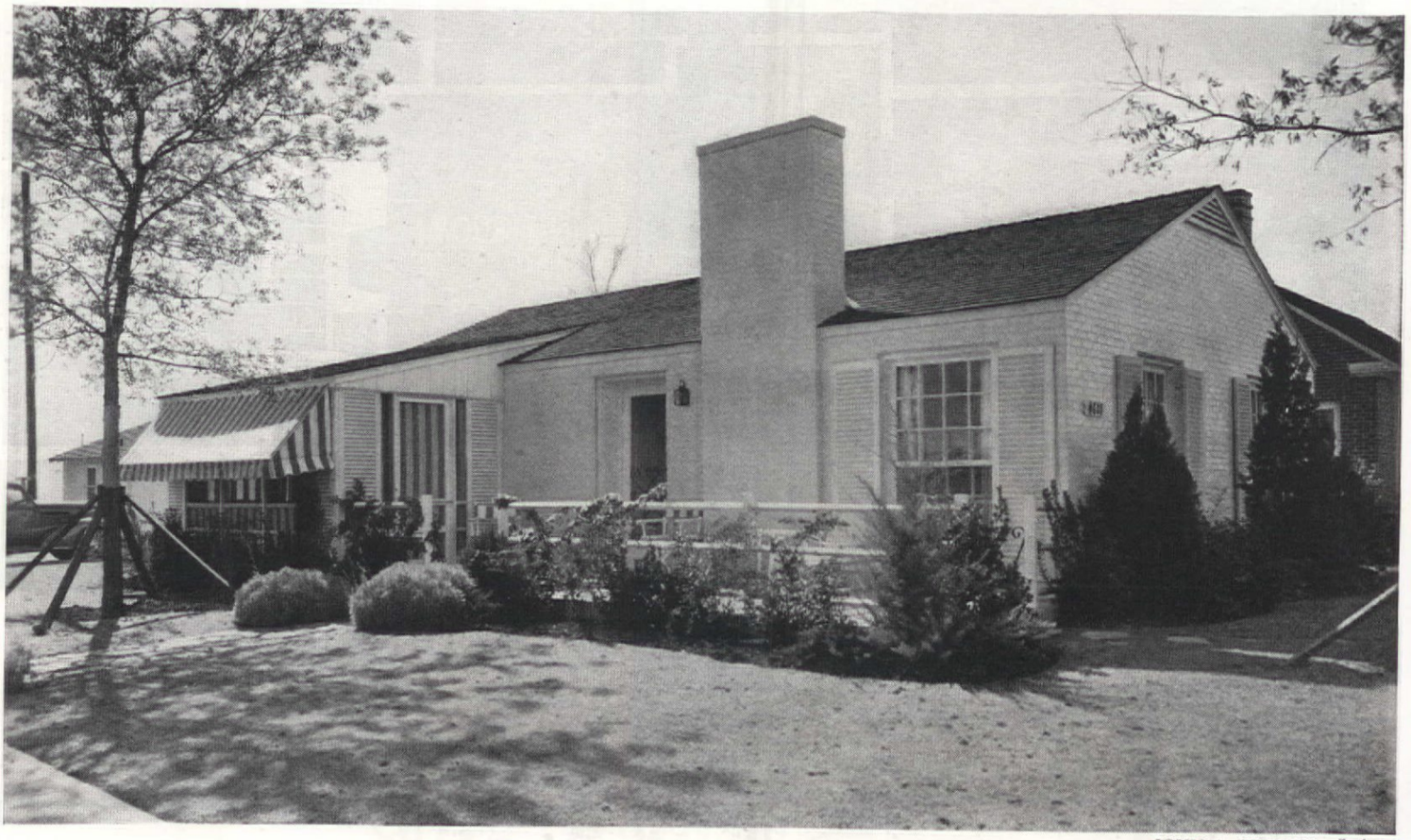
The house is at Stevens Point, Wisconsin, and was built for its owner, Dr. Erich Wisiol. His profession required a study apart from the house; the room is paneled in knotty pine and a special entrance was provided which serves it and also connects the house with the garage. There is a private corridor to the study which also permits access to the basement recreation room and playroom without the necessity of passing through other rooms. The second floor contains four bedrooms and two ample

[*Please turn to page 67*]



Ranch House Style in Dallas, Texas

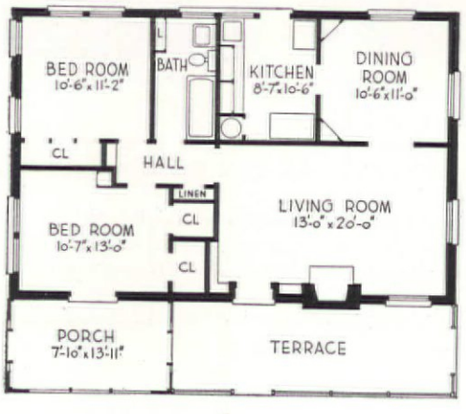
The home of Mrs. Treva Leverton



JOHN A. PERKINS, *Architect*



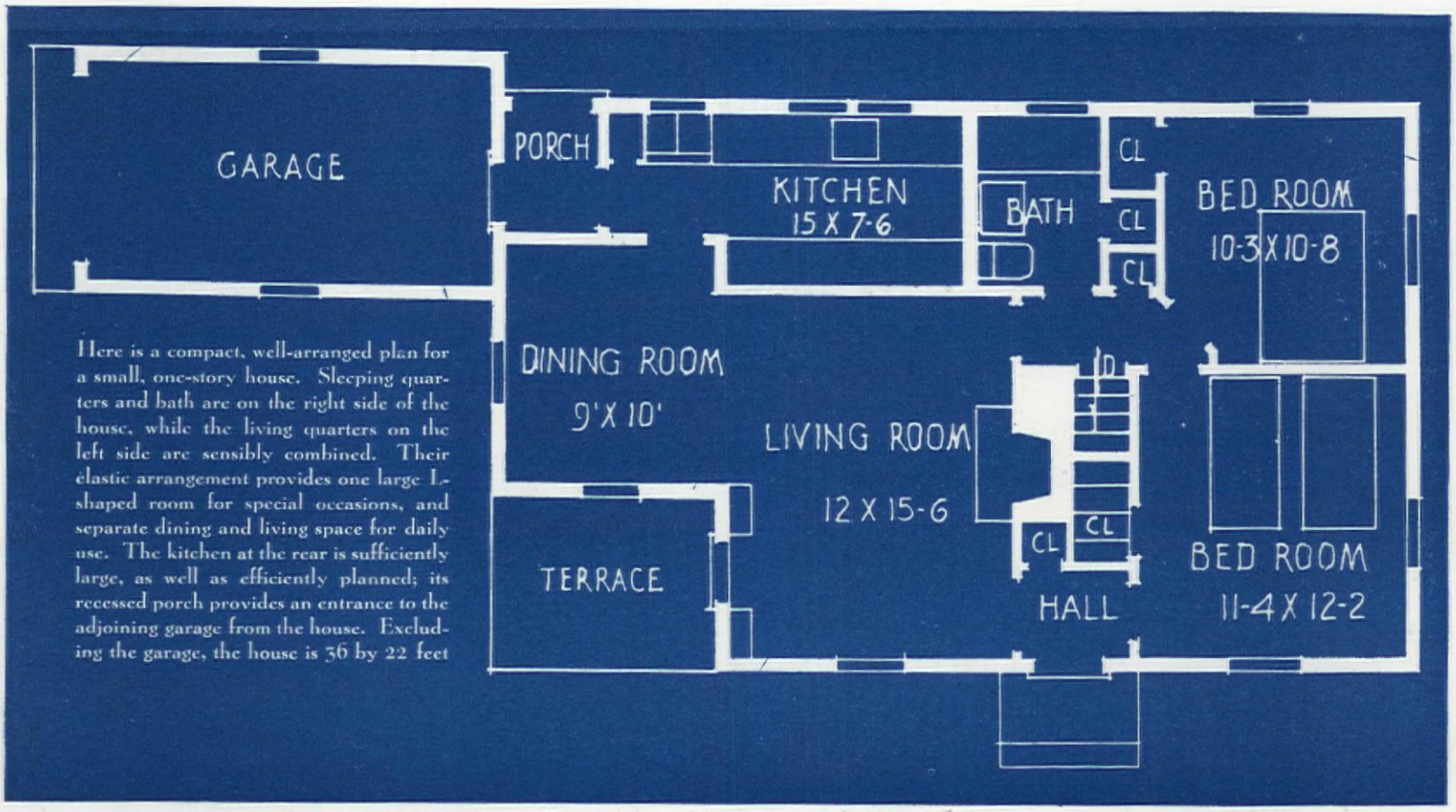




In Texas and on the West Coast they are building excellent five- and six-room houses at moderate cost. They are being designed with fresh and original treatment inside and outside and with a character of their own. In the East we have good medium-size houses but few very small houses; we have hundreds of outmoded bungalow types and many houses which are merely small imitations of larger houses.

The Texas house we illustrate, the home of Mrs. Treva Leverton, is a first-rate example of a good, small, one-story house. It has exterior walls of white painted brick and a black shingle roof. All of its details were cleverly employed as useful and attractive attributes of the house, not used simply because they were regulation Colonial or English details. The windows are exceptionally large and lighten the rooms from floor to ceiling. Wood siding is used in vertical arrangement and the cornice is the simplest possible. For the terrace and porch railing, hackneyed balusters and pickets have been forgotten and horizontal rails laid irregularly. The porch is framed, not by the usual post and trim, but by a shuttered arrangement which partly encloses the porch

[*Please turn to page 82*]



Here is a compact, well-arranged plan for a small, one-story house. Sleeping quarters and bath are on the right side of the house, while the living quarters on the left side are sensibly combined. Their elastic arrangement provides one large L-shaped room for special occasions, and separate dining and living space for daily use. The kitchen at the rear is sufficiently large, as well as efficiently planned; its recessed porch provides an entrance to the adjoining garage from the house. Excluding the garage, the house is 36 by 22 feet

Cape Cod Home in Connecticut



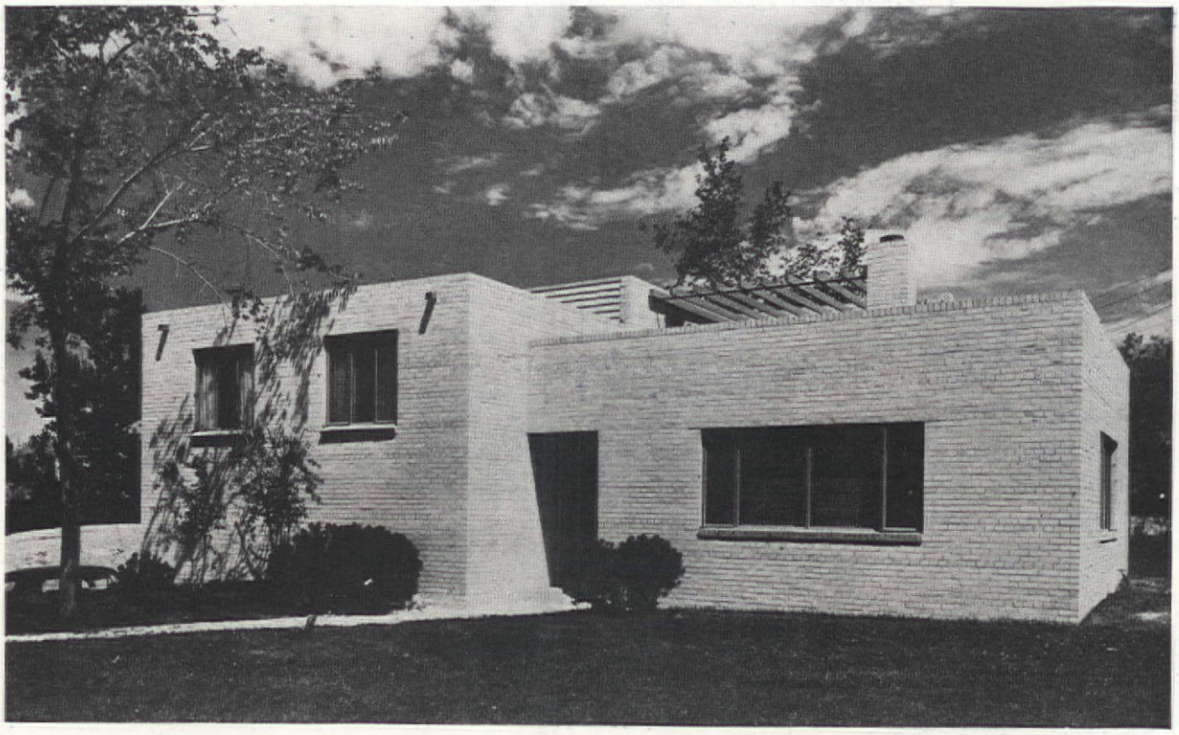
WALTER BRADNEE KIRBY, *Architect*

IN BUILDING a house today it is more important to know where you can save money than where you can spend it. Many owners of small houses have learned from experience during the last few years that it pays to employ an architect. With a very limited amount of money to spend, it is not possible to take chances; it is necessary to consult with one who recognizes instantly the advantages of one building product over another, who is trained and experienced in architectural design, who sees at a glance the artistic possibilities of one material over another. In short, it is extremely helpful to have as counsel one who knows how to save, one who knows how to economize without sacrificing beauty and efficiency.

In planning the house, space must be provided for the necessary number of rooms to meet the owner's needs and requirements and to conform to present-day standards of living; these rooms must be well proportioned and all wall spaces must be suitable for practical use. Ornament must be used sparingly, if it is used at all, in the construc-

[*Please turn to page 71*]

Architect:
Casper Forman Hegner



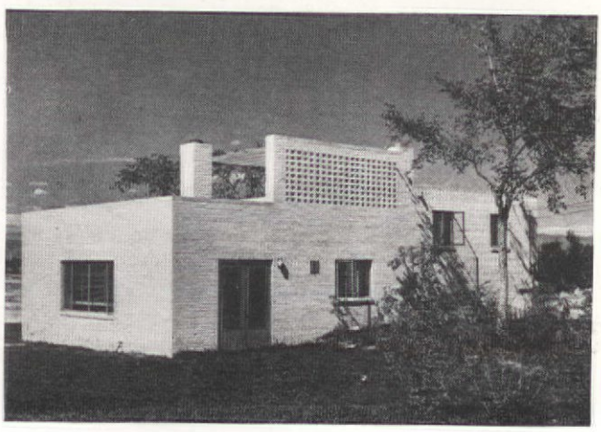
Staggered Floor Levels in this Modern Colorado House

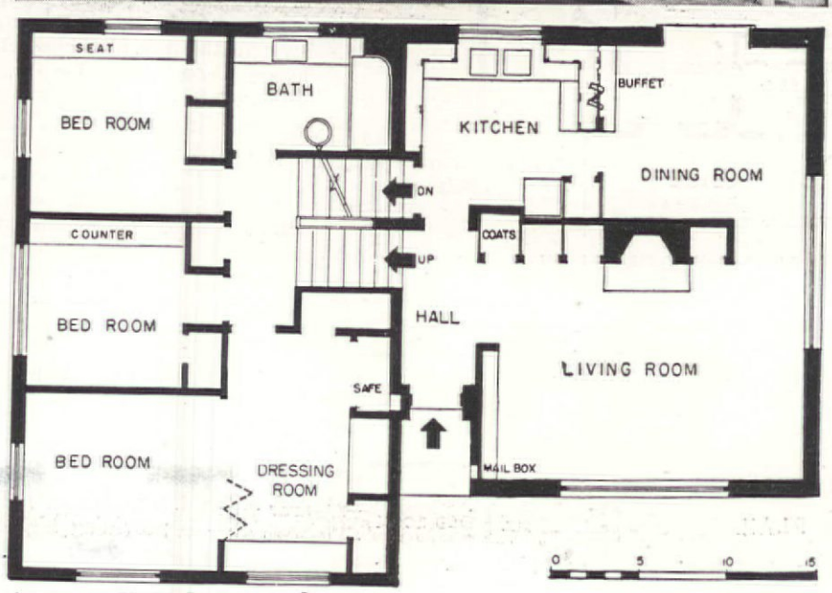
DESPITE all the disparaging comments that are made about small modern houses and the "wisecracks" about their resemblance to shoe boxes or dog houses, the fact remains that they are often so well planned that they afford the ultimate in comfortable and convenient living. This fact is becoming better appreciated today. Many people do like modern plans with their open and well-lighted rooms and their skillfully organized interiors, but they dislike the typical modern exteriors they see—the small, square, unbroken one-story houses which look like boxes and the two-story houses which are merely taller

[*Please turn to page 54*]











William W. Thomas

French on Long Island

Home of Mr. and Mrs. Addison Fowler

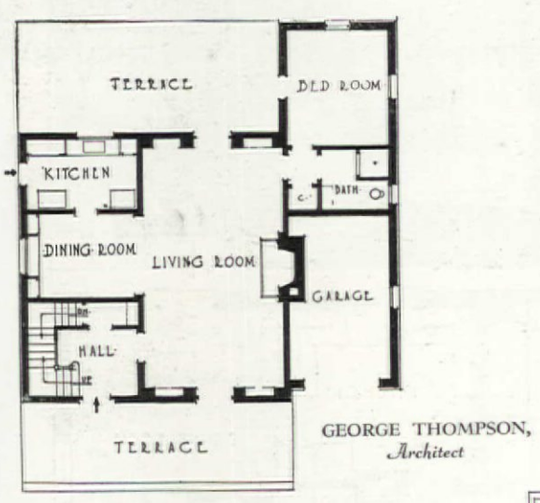
A PROVOCATIVE charm invests this little French house; it has a formality which is not stiff and cold, but is very engaging. The architect has successfully adapted some of the features of an older and larger architectural style to the uses of a cheerful, small, modern home. Those who believe that the Mansard roof went out forever with the bustle will have to rub their eyes and look again, for here it is in a 1938 version with high dormers and corner blocks, and large arched windows and entrance door, and other characteristics of the French architecture of an earlier day. It is reminiscent of the gate and lodge houses of some of the great French chateaux.

The exterior walls are covered with stucco and the corner blocks are painted wood; shutters are used on the front door as well as on the full-length windows. The shingled Mansard roof has the same virtue it had years ago of providing high-ceiling rooms under the roof. The upper rooms are lighted by generous casement windows gaily decorated with flower boxes in wrought-iron railings. The garage adjoins the house at one side and a bedroom wing at the rear.

The first-floor plan is open and elastic and affords easy circulation. Across the front of the house is an open terrace, enclosed by a low, stone wall. From this, the entrance door leads into a square hall with a stairway covering one wall. The living room runs from the front to the back of the house and opens on to a terrace at either end. It occupies most of the street floor and has a dining alcove and an adjoining kitchen at one side and a one-story wing containing a bedroom and bath opening off the other side. The rear terrace overlooks a garden and forms an outdoor living space in summer; several adjoining houses were designed at the same time and their gardens are advantageously placed at the rear.

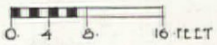
The floors are of oak, and rock wool insulation has been inserted in the exterior walls. The interior treatment has been done with modern spirit; the electrical fixtures have been concealed and indirect lighting provided and the radiators have been built in the walls. On

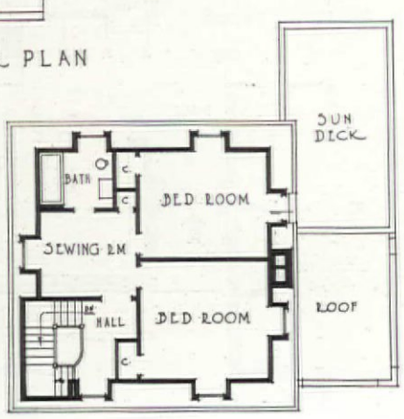
[*Please turn to page 67*]



GEORGE THOMPSON,
Architect

FIRST FLOOR PLAN





SECOND FLOOR PLAN



GAY, AIRY URSINIAS



ARCTOTIS GRANDIS

Success with South Africans

VIRGINIA RICHWAGEN

EACH year it seems that seed catalogues offer longer and more intriguing lists of South African flowers, to the despair of Mr. and Mrs. Average Gardener, who have already tried in vain to grow them. The reason is that to attempt to raise South African perennials as perennials, and South African annuals as "hardy annuals" is almost futile. A good general rule, one that greatly lessens the chance of failure, is to handle *all* South African plants as tender annuals regardless of what the catalogues and labels recommend. Seed should be sown in warm soil in spring; or, in localities where winters are long, sow it indoors in March. Transplant as soon as the second pair of leaves have developed, and once the seedlings have reached bedding size, set them out, never letting them languish for want of space. With rapid handling the plants will grow faster and have a longer blooming period; and while this is true of all annuals, it is especially important to handle the tender annuals quickly, as their blooming period is comparatively shorter. As always, keep faded flowers picked to promote bloom.

Of course there are gardeners who wouldn't bother with anything so temperamental, but therein lies the challenge that many of us welcome. Almost anyone can grow good zinnias, asters, and marigolds—and almost everyone does; but the gardener who can display a nice clump of Arctotis fosteri in his midsummer border has something to be haughty about. And no doubt the following year he will be copied by all his neighbors! For no one can look at Arctotis fosteri and remain indifferent; the flowers are large and daisylike, of a pale pink buff color, banded with red and centered with black. The plant grows to a height of two feet, and is probably the hardiest of its genus; in parts of the United States where the winters are mild, growers have carried it over by giving it a heavy mulching. However, although a perennial on its native heath, it is best treated as an annual in cooler climates such as that over much of this country.

Arctotis breviscapa, a dwarf relative growing to only six inches in height,

[*Please turn to page 102*]



GAZANIA HYBRIDS *Bodger Seeds Ltd.*



AN APIARY IN MR. CLARENCE L. HOWK'S EAST ORANGE, N. J., GARDEN

F. M. Demarest



E. Bade

Despite a forbidding close-up appearance, the bee is a docile, faithful worker, a worthy denizen of the garden

WAINWRIGHT EVANS

BEES in Gardens—Why Not?

I HAVE been keeping bees now for nearly fifteen years. According to my friends, this gives me a high nuisance value because I try to make beekeepers of them. I annoy people who are content not to be beekeepers by being sorry for them.

When I meet a stranger I poke around a bit to make sure he has a little place in the country or a smaller one in the suburbs. Then he gets crept up on, all unsuspecting that I am girding myself for that final demolishing drive that will leave him no possibility of future happiness until, as I did, he goes and gets himself a beehive, a smoker, a bee veil, a bee book, and a bee (meaning a colony of 30,000 or so).

Does he do it? Sometimes. Whereupon he and I become peers in a world inhabited mainly by Philistines who don't keep bees, and who offer, as their craven reason, that they are afraid of getting stung. Pooh! We belong, he and I, to that Esoteric Order of Immunes who can get stung and like it, and on whom a shot of bee venom acts like a pleasant spring tonic. (Maybe you don't know, also, that it's a good treatment for rheumatics.)

Thereupon, as he goes down the road, he, too, proclaims the Wonders of the Hive. The bees have made a kind of Pied Piper of him. He can put a spell on anybody. Children leave their play and old men come out of the chimney corner to hear him sing the flavor of honey on your morning grapefruit, on those buckwheat cakes, or maybe on hot biscuit with yellow Jersey cream! Honey isn't just honey, you know. It's magic. Water-white to pale amber and aromatic when from the clover; deep amber if from the aster and, appropriately, golden from the goldenrod; dark and pungent from the buckwheat; reddish from the sumac; pink from the tulip; spicy from the sage; fragrant from the orange blossom; and sweet from the blue gum tree.

But the honey isn't the best of it. That comes with the scents and sounds and sights of the bee garden on a drowsy summer day when the honey flow is at its height; when the world is revealed to your eye as you gently lift the cover from a hive and look within. There's magic in the murmur of the bees among the bright colors and leafy shade of the garden, and delight in the sight of the field bees dropping like a rain of golden bullets to the landing board of the hive in the bright sunshine, so laden with nectar or pollen that they can hardly make the distance. There is wonderment in the hives themselves, white against a green and russet background, with the guards on the landing board, vigilant, nervous, and alert; serried ranks of fanners, ventilating the hive with their wings; toiling wax makers, comb builders, honey makers, and nurse bees; calm attendants of the queen, and the queen herself, moving with dignity across the comb and laying, perhaps, more than her own weight in eggs a day. . . .

What originally drew me into beekeeping was the crafty suggestion of a beekeeping friend that it was a good hobby for a growing boy. I wasn't a growing boy, but I had one. And I acted on the suggestion, though my fear of stinging insects was great—a hangover from the results of an unwise raid that I

[*Please turn to page 56*]





Paintings by Edith F. Johnston

State Flower Prints

XI. COLORADO: COLUMBINE: As quaintly grotesque in form as it is beautiful and varied in color, the Aquilegia is one of the most popular and widely grown of hardy perennials. The blue species (A. caerulea), one of the floral joys of its native Rocky Mountains, is a natural choice to symbolize and honor Colorado. Also it is the parent of a charming company of hybrids in interesting combinations of white and blue plus pinks and yellows

XII. CONNECTICUT, PENNSYLVANIA: MOUNTAIN-LAUREL: The last of the states to choose a flower, Pennsylvania, in 1933, followed Connecticut's lead of a quarter century earlier and selected this lovely broad-leaved evergreen shrub, called by botanists Kalmia latifolia, and often, familiarly, calico-bush. Anyone who has beheld hillside drifts of its pink and white blossoms will hardly question its right to this twofold designation



From the author's collection



Courtesy, Metropolitan Museum of Art. Color photograph by F. M. Demarest

DESCRIPTION OF THE ABOVE PIECES WILL BE FOUND AT THE END OF THE ARTICLE



Copper lustre pitchers, like the ones at the top of the page, would add quaint charm to your cupboard shelves. English 18th century silver lustre bowl, above

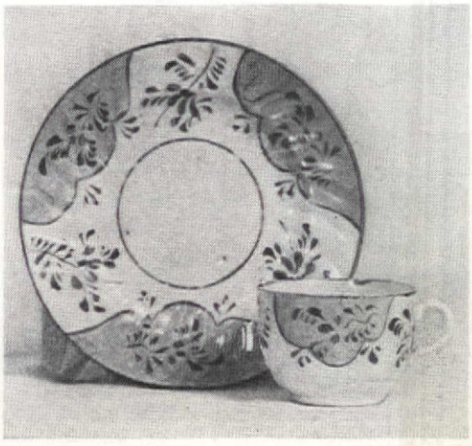
MYRL TAYLOR FIELDS

Start Collecting Lustre

Copper lustre, pink lustre, gold and silver and purple, as well as some of the rare yellow lustre, which is seldom seen—surely there never was anything more suitable for the American house of today than this lovely and colorful ware. I beg of you to keep in one of your cupboards a little copper lustre jug with a blue band that may hold marigolds; to have a silver lustre bowl if you can find one, for peaches or figs, and a rich purple lustre something in which you can put either red flowers or yellow or scarlet fruit!" So writes Nancy McClelland in "Furnishing the Colonial and Federal House."

Certainly it has been the experience of many that the English product used by our forefathers, although inferior to the earlier lustre in many ways, has great charm. The Near East, Persia in particular, was the early home of lustred earthenware. It influenced the pottery of Europe and was the origin of subsequent handsome lustrewares (the Hispano-Moresque wares) made by the potters of Malaga and Valencia in Spain from the fourteenth through the sixteenth centuries, being equalled although never surpassed by potters

Artistic enough for a collector are the purple lustre cake plate and cup, right. Below, a pink lustre plate. Salt cup, pepper shaker, and mustard mug are copper lustre





From the author's collection

The tea pot and pitchers of yellow lustre shown at the bottom of the page are especially noteworthy because of the designs. Notice that they are delicate and graceful

in Italy with their Majolica, but this does not concern us in the present connection.

"Lustre, by accident as well as by intention," Atwood Thorne informs us in "Pink Lustre Pottery," "is caused by the action of mineral products on the glazed surface of the earthenware or porcelain body of the manufactured article. But the lustre process for English pottery, with rare exception, does not refer to metallic reflections created on the surface but the covering of large spaces or the entire surfaces of earthenware with a metallic coating designed as an actual imitation of metal." And as Lady Evans in her authoritative "Lustre Pottery" defines it, "the ware is metallized rather than lustred."

Copper lustre was known to have been made in England as early as 1770 by R. Frank at Brislington, near Bristol, but it was a poor sort, not comparable to that made much later after gold and silver lustres had proved the demand for metallic coated pottery. According to learned writers on the subject, lustreware was manufactured at Etruria by Wedgwood in 1780; and by Wilson, in Staffordshire, in 1785; also by Moore & Company and Dixon and Company at Sunderland about 1820. Swansea, at the Dillwyn pottery, also about 1800, produced lustreware. Leeds was a center, too. The importation in America seems to have been chiefly confined to tea sets. Consequently the collector here will be wise to concern himself with tea pots, sugar bowls, creamers, tea plates, cake plates, cups and saucers, cup plates, salt cups, pepper cellars, mustard mugs, and pitchers of various sizes.

Such is the variety of treasures to be sought, but I should like also to intimate the joy and zest that accompanies collecting. To be sure, nowhere is this spirit better exemplified than in the Journals of Lady Charlotte Schreiber who gathered together such marvelous ceramic treasures of all sorts. Definitely the collector in a small way can have an equal share of fun.

How well I remember the experience of purchasing the copper lustre salt cup, pepper cellar, and mustard mug set, shown in the photograph. One morning after my husband had arrived at his office, he telephoned that business was taking him to a little town in Kansas and suggested that I go along. The invitation was accepted with enthusiasm since only two days before a rumor was rife that something extraordinary in lustre was available there. So animated was I with the eagerness of a collector on the scent, that my husband knew at once I had business of my own and was not sharing the trip for the sake of his company alone. This obvious lack of my devotion caused him to remark pensively that my leisure time would be better spent attending to the household than making myself a ready customer of antique dealers—in old useless tableware at that. But as it sometimes happens, the tip far exceeded my expectations, for there awaiting me was this complete copper lustre set, with its diapering of soft blue flowers with yellow centers decorating the beautiful shapes.

The English potters used three metals in the production of lustreware: platinum, copper, and gold. Copper lustre is the commonest, the least artistic, but by no means is it uninteresting. During its best period at the very end of the eighteenth century, some very beautiful pieces were made and are well worth hunting for. Silver lustre of great beauty and craftsmanship was made with the metallic oxide of platinum after 1785. English chemists had been investigating the subject of platinum and its salts ever since the metal was first brought from Spain in 1750. The first purpose of silver lustre was to imitate solid objects of the metal, itself, to supply tea and coffee services for those who could not afford old English silver. Some of the early pieces, silvered all over, were excellent in lustre and shape, but bore no relief nor ornamentation, except the beaded pattern and fluted design

[*Please turn to page 86*]



The handsome gold lustre water pitcher, shown left, is one of my most loved items





Courtesy, Metropolitan Museum of Art





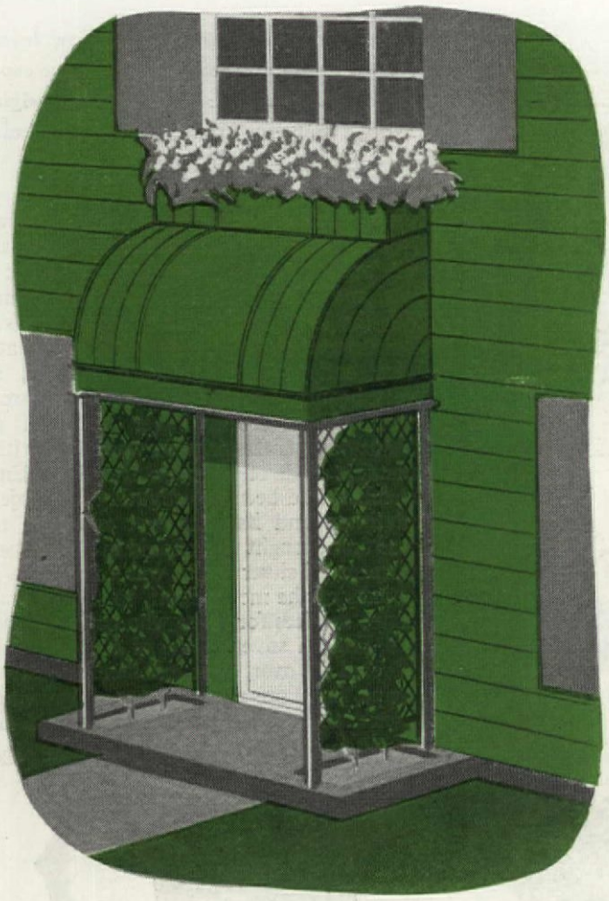
Canary-yellow lustre with patterns formed on a yellow ground in the silver lustre resist style, like these examples from the Metropolitan Museum, are exceedingly precious and the pride of connoisseurs

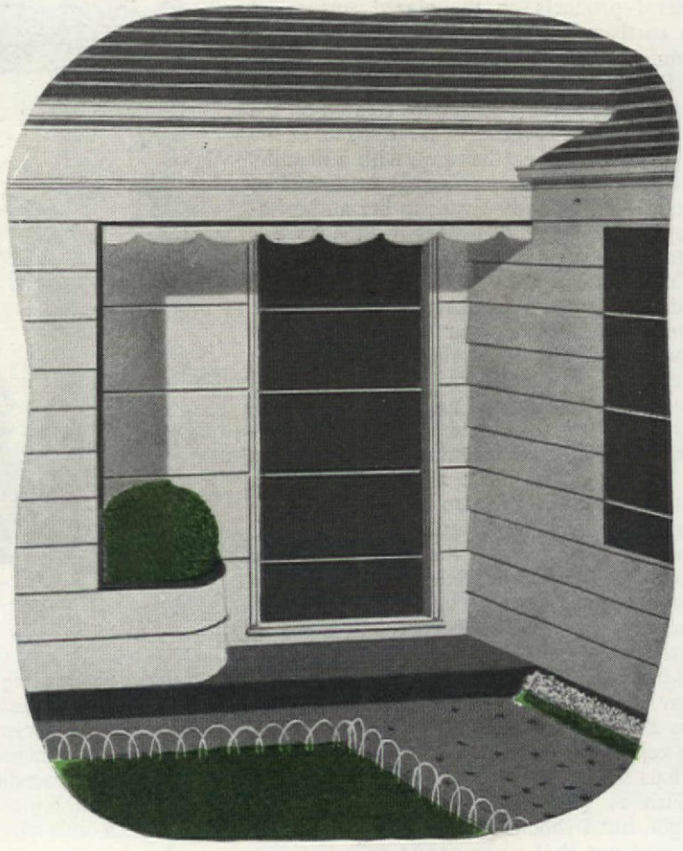
Color at Your Door!

CERTAIN architectural tendencies now finding popular acceptance formed the basic inspiration for these entrances. Glowing surfaces of color and simplified design effects characteristic of the recent development in store fronts show how apparently effortlessly the spirit of welcome may be stimulated. In the home the entrance may utilize these same principles to convey this human gesture by using flat sheets of color and restraining the mouldings and projections.

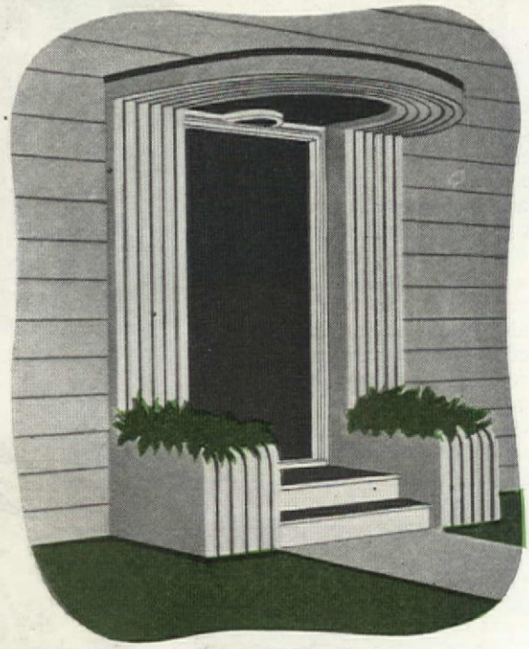
The increasingly popular boxed gardens associate effectively with the entrance and help soften the sharp transition between the "in" and "out" of doors. These possibilities are especially effective in giving a variety of texture and color accent throughout the seasons. The few necessary replantings during the year should not prove to be a difficult task to sustain this beautiful effect.

In keeping with this approach all embellishments bear a definite relationship to function and give some protection to the door from the elements. Shutters serve as colored background for plantings and the secondary purpose of closing over the grilles. Recessed areas are brightened with slabs of color, decorative canvases, and bold designs painted on brick, wood, or plaster. Metal sheets are flexibly controlled to form flower boxes and covered hoods for entrances.



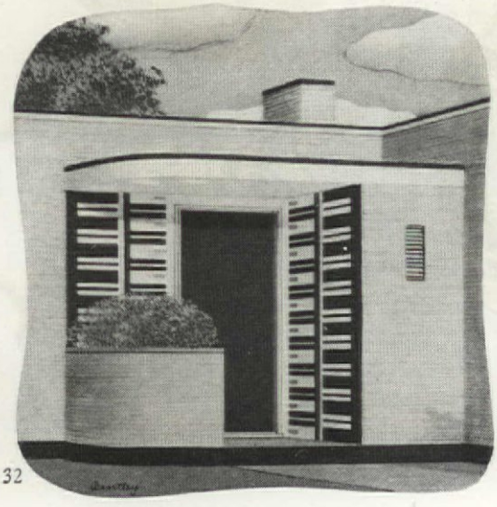


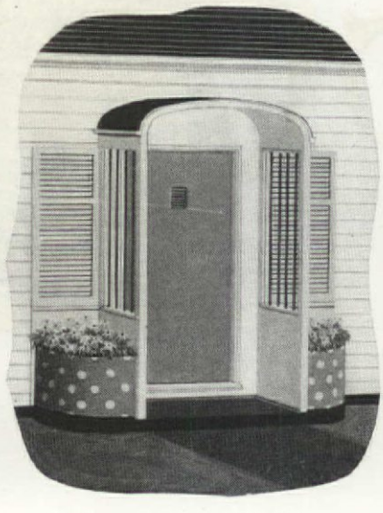
The clever originality of modern commercial design is applied to houses in these sketches of entrance doors

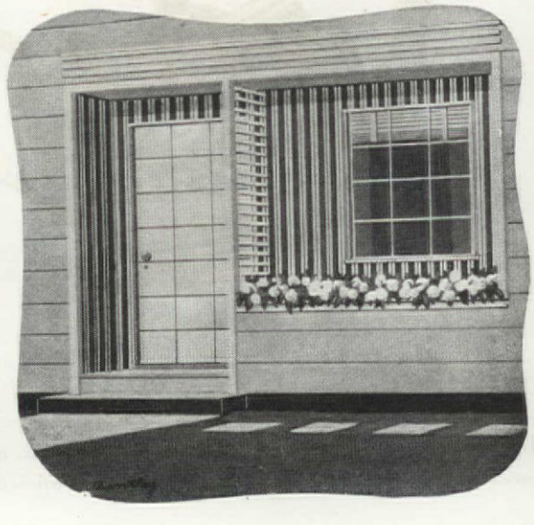


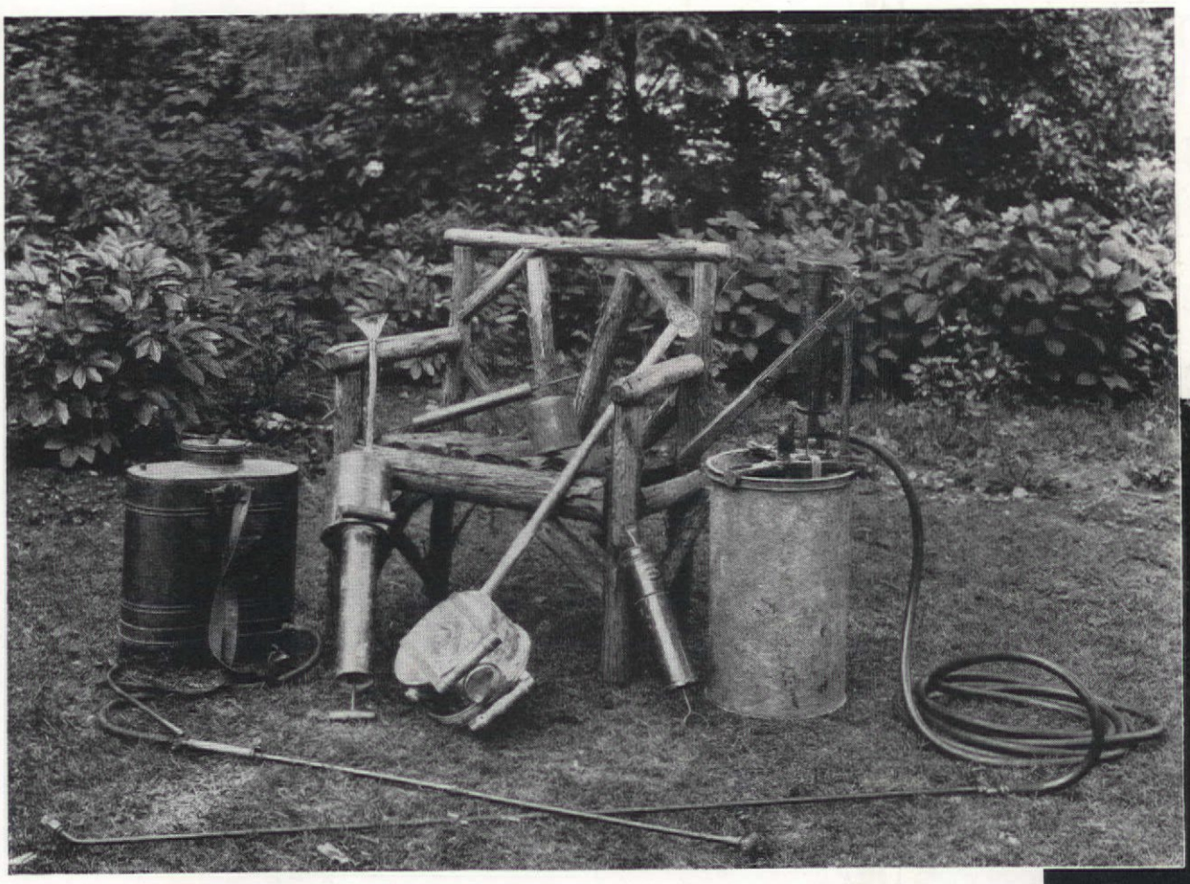
The three designs below are reproduced in full color on the front cover

GALEN W. and HUBERT E. BENTLEY, *Architects*









Tried and true friends in the plant doctor's arsenal, all well suited to the needs of the home gardener. Left to right, Vermorel-type knapsack sprayer; two-quart dust gun; one-quart atomizer sprayer; bellows duster; one pint dust gun; six-gallon bucket pump and six-foot extension rod



One hour a week enough . . IV

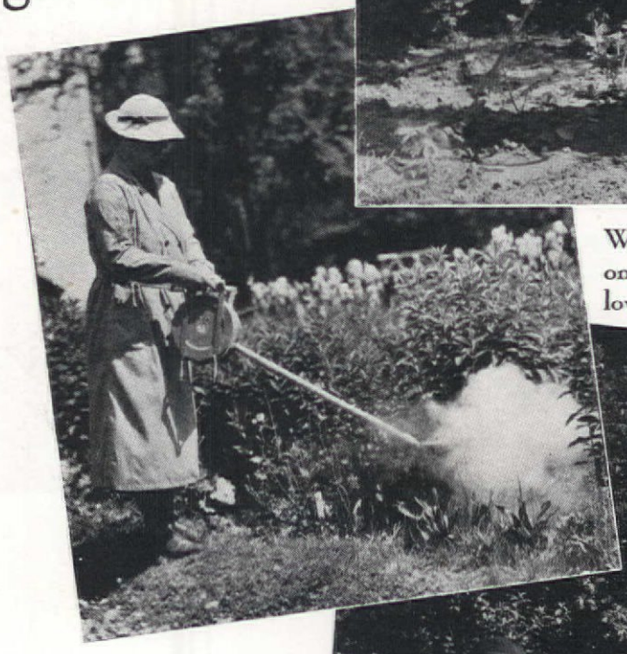
Preparing for war 'gainst "bugs" and diseases

DR. CYNTHIA WESTCOTT

Most of the weekly hours of winter and very early spring allotted to the control of garden enemies have to be saved up for mid-spring use, but a few should be devoted to checking up the garden medicine chest. Whenever I am asked to give a list of equipment and material "absolutely essential" for the control of plant diseases and insect pests, I acquire a few more gray hairs. I start thinking I can work out lists and budgets for gardens of varying sizes and degrees of lucrativeness, somewhat on the order of those family menus for $6, $10, and $15 weekly allowances. But the "average garden" is even more elusive than the "average family." The tiny backyard, through neglect and overcrowding, may need more expensive, more continuous medication than the large estate with its rolling, open lawns and free circulation of air. Again, if time is at a premium, larger and more costly apparatus and the more expensive combination sprays may actually be an economy.

Nevertheless, I am daring to give you at the end of the article, my idea of the minimum requirements of the smallest garden, and then a second list of the things which most suburban gardens will need in addition. If you are just starting to garden, the first selection may be sufficient for a season; it can be added to as the garden family grows. Equipment will last for several years, *if* you take care of it. Materials, with one or two exceptions, should be procured fresh each year. I tried, in preparing the lists, to suggest prices of the insecticides and fungicides needed for the larger garden, but I found it impossible. You must keep a record in your garden notebook of the gallons of diluted spray or the pounds of dust that you use for your particular combination of plants and enemies. Then, another year, you can decide just how much of each to buy at the beginning of the season. It is better to buy a five-ounce bottle of nicotine sulphate for one dollar than five one-ounce bottles at different times for a total of one dollar and seventy-five cents or thereabouts, pro-

[*Please turn to page 96*]



With adjustable nozzle one sprays under the lowest leaves with ease

Dusting with a bellows duster enables one to cover bushy plants with a protective cloud with a minimum of effort

The bucket pump, with extra hose and three-foot extension rod, in action. Plus a stepladder this outfit will thoroughly spray a fair-size tree

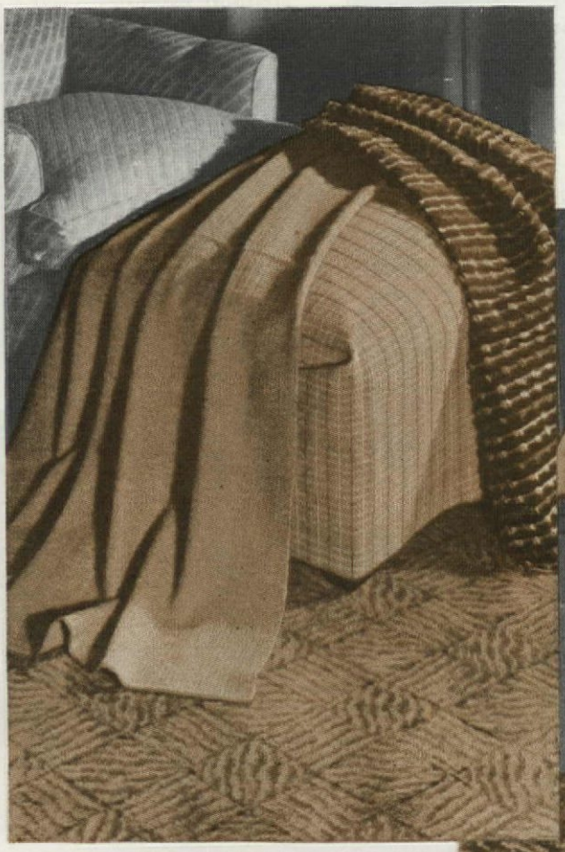


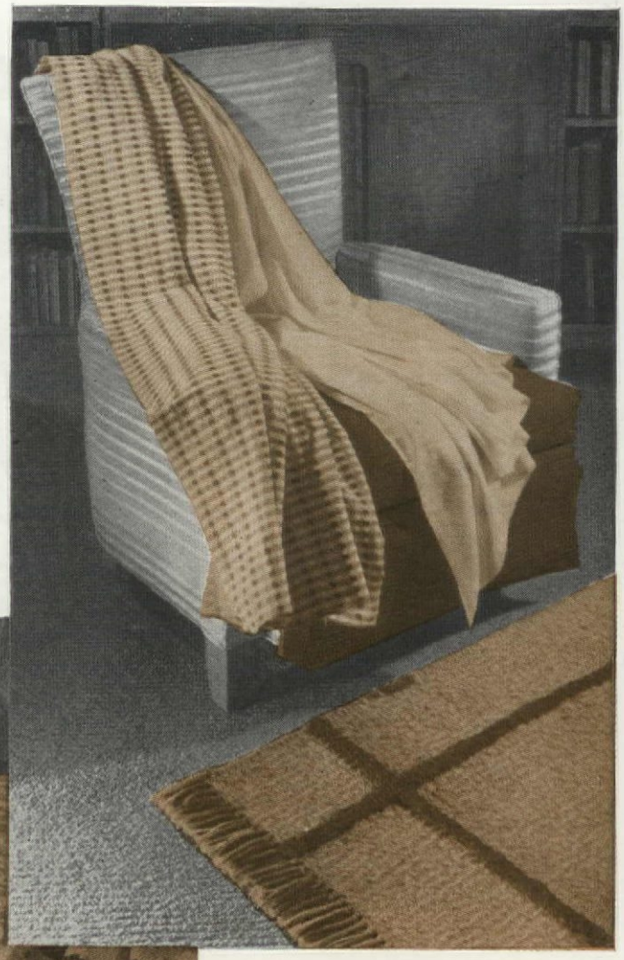
F. M. Demarest

PERIOD FURNITURE for Present-Day Homes

Lesson No. II—Modern

Photographs by F. M. DEMAREST









Above: With a Klearflax fringed rug in beige, tufted geometrically in soft brown, the room scheme includes glass curtains of champagne chevron design Celanese ninon, all cotton overdraperies in white, beige, and brown texture-fabric from Cohn-Hall-Marx and dark brown quilted weave upholstery material from Orinoka Mills

• •

Left: The modern scheme in the center of the page evolves around a Bigelow-Sanford carpet in block effect, adding a rust tone to browns and beiges. The same rust appears again in wool yarn threaded through a tan fabric for an incidental chair, from Orinoka Mills. The slightly swirled geometric from Cohn-Hall-Marx would make a distinguished sofa covering. For this room, overdraperies in a herringbone stripe, from Orinoka

• •

Upper left: There is a cast of peach-pink in the beige fabrics selected for the third Modern room scheme. The Firth rug carries an interesting type of block pattern. Draperies are solid color-spun rayon and cotton, from Cohn-Hall-Marx. On the chair is a small checked cotton, from the same firm, for an incidental chair, and for larger pieces the darker brown material with knobby yarns in beige and white, from Marshall Field

• •

Dark browns take their place in the fourth scheme, at lower left. Cochrane's foliage carpet in rich, dark tones is well contrasted with eggshell-white diagonally striped upholstery material, from Doblin Company, and with champagne Celanese ninon glass curtains with their swirl design. The overdraperies, with their startling white birds on a dark brown ground, are in a satin rayon mixture from Orinoka

Modern shows us the beauty of unaffected simplicity : : Clean but soft lines are typical of good Modern

Now that very good Modern furniture has established itself, we find in it the clean simplicity so suitable for today's homes. Since at present there is a growing interest in and demand for it, THE AMERICAN HOME takes this opportunity to present it as one of the articles on furniture styles.

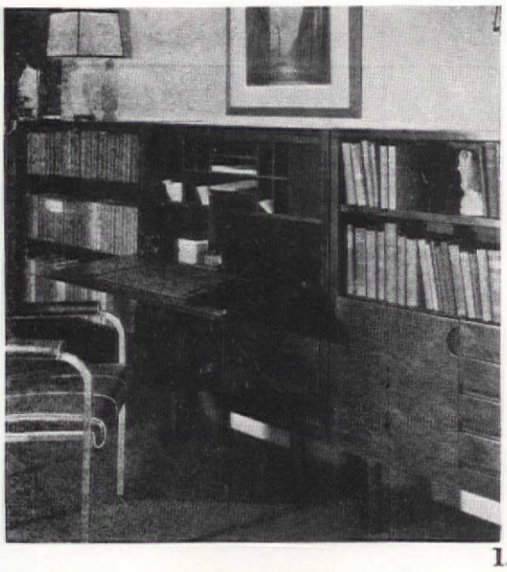
Though the very word "modern" implies the present, the style we know as Modern has a past, as well as a very promising future. Just as the former periods or styles went through a variety of changes before reaching anything near perfection in the world of art, so also has Modern. All of us remember its first insistent childlike clamoring for attention; most of us realize that it has finally grown up and developed into an established style that no longer needs to flaunt weird forms and colors to gain notice. It is still refreshingly young and new, but its uncertain and uncomfortable adolescence has ended.

It is difficult to set an exact date for its beginnings, but safe to say that its first real recognition came with the International Exhibition of Modern Decorative and Industrial Arts in Paris, 1925. About three years later the average American became conscious of the new movement, and before long was talking skeptically about "functional" design and a house as a "machine for living." Today even the most conservative admit there is much to be said for Modern's present stage.

Examining the 1928 variety of Modern furniture is so much of a shock that we wonder how anyone could have felt at home when surrounded by it. Though, of course, there were some good designs, they were few and far between, and usually prohibitive in price. The average furniture was just about as typical of the noisy "jazz age" as anything possibly could have been. There were zebra stripes and glaring colors, boxlike overstuffed chairs, and spindly angular tables, too many chromium bars where comfortable arms and sensible legs might have been, and pieces that were all curves or all straight lines instead of a harmonious blending of the two. The rooms were often stark and cold, with few if any human touches. If they were what made up a machine for living, life must have been considered a pretty bleak affair.

As we look into this brief past, we find some sound thinking and basically good reasons for what turned out to be unfortunate experiments. To begin with, there was the underlying desire for usefulness and efficiency in the home, and the equally strong desire to do away with all of the unnecessary ornaments that were so much a part of Grandmother's happiness. Then, with the advance of science and mass production, designers were trying to avoid traditional forms that could not be produced successfully by machine, and introduce designs that could be

[*Please turn to page 61*]



1.



2.

Complete description of this furniture will be found at end of article



3.



4.



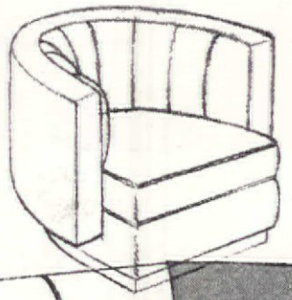
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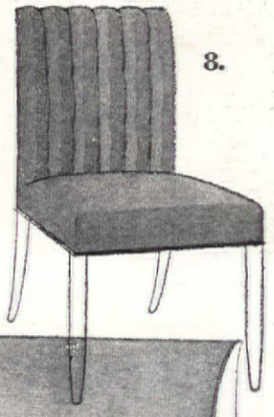
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Lesson I. William and Mary . . . Queen Anne February issue

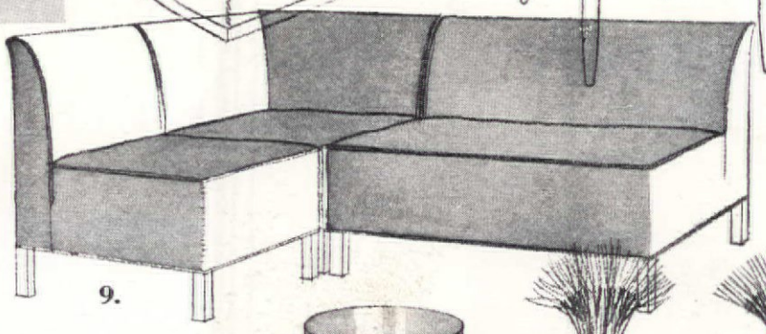
Lesson III. Sheraton April issue



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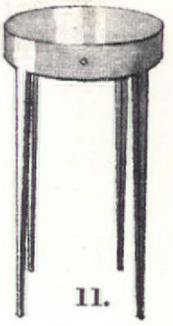


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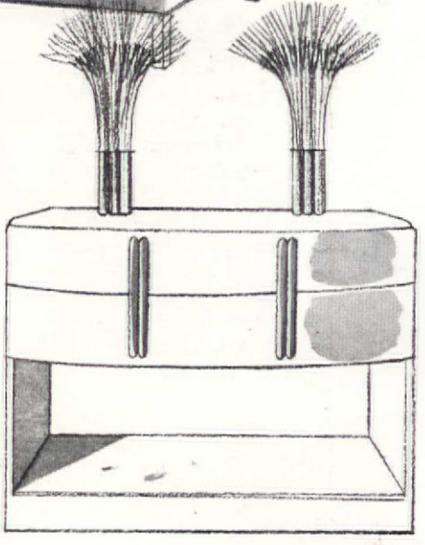
Sketches by Harrie Wood



10.



11.



12.



TABLES SET TO PERIOD

.I. MODERN: Last month, our decorating lesson being concerned with Queen Anne and William and Mary, we set our table in rich, glowing colors, a table setting which caught the mood of its period background, substantial, quiet, and, by no means, sombre. This month, our lesson being on modern design, we show how dramatic lack of color can be!

F. M. Demarest

Pewter Gray, Crystal and White for a MODERN BUFFET TABLE

THE modern trend is not by any means confined to furniture and fabrics and floor coverings. Naturally enough, it penetrates into the field of accessories of all kinds, and is particularly appreciated for its contribution of a new quality to table settings.

Simplicity of line is perhaps the most obvious characteristic of modern design, often emphasized by the device of repetition. Secondly, an entirely new use of color can be credited definitely to the modernists. There was a time when strong color contrast was considered essential to a pleasing composition, whether in a decorative painting, a room scheme, or a table setting. The modernists have brought to us a realization that harmonies, or the use of several tones of the same color, can also be dramatic. An appreciation of materials, either completely new or so old that for us today they have a new connotation, is another contribution directly traceable to the modern school of design. It is to them that we owe today's enthusiasm for metals of various kinds, chromium, aluminum, brass, and various alloys only recently developed. Pure crystal is another material, not new by any means, but new in the decorative forms developed, which must be included in the category of "new" materials newly important.

Numerous other influences have made themselves felt in the modern design of today. These four, however, are the chief ingredients which have gone into the recipe for the modern buffet table shown on this page, arranged especially for THE AMERICAN HOME by R. H. Macy. Simplicity of line, with a resultant lack of a confused, cluttered effect, is obvious; it is the result of limiting the various elements on the table to essentials, placed consciously to create symmetric pattern; and the result, too, of repetition of the curved line motif, in plates, glasses, the salad bowl, and even in the duck casseroles. The color scheme is a harmony of whites and grays; embossed shell-edge white plates on a gray linen cloth, duck casseroles of pewter for delectable hot dishes; a pewter bowl for salad; crystal glasses and a pitcher with touches of shining gray in chromium bands; and a pair of antique pewter vases at two corners of the table filled with all white flowers, ranunculus, and African daisies. Even the catalin handles of the knives and forks have a gray quality because of their semi-transparent colorless composition.

Put together, these modern tendencies create a delightfully refreshing effect with its own charm for today's entertaining.

Get an Early Start for Their College Expenses



H. Armstrong Roberts

What parents do not have qualms when they realize how soon their twelve-year-old son or daughter will be starting for college? But what a comforting thought it is to know that plans have already been laid for their college expenses

CLIFFORD PARCHER

THERE are two major expenditures in the life of the average family. One of these, the purchase of a home, is carefully planned for, budgeted, and paid for over a period of years. The other, paying for college educations, is too often neglected until the time actually arrives. Then there is a frantic bustling and scratching around in an endeavor to accumulate funds that could have been saved much more easily if the proper planning had been started years before.

This lack of provision for the expenses of college years sometimes results in the boy and girl having to earn their own way if they are to enjoy the benefits of a college education. Now it is my personal belief that a certain amount of honest work never hurt any youngster. As a matter of fact, I think that a summer job during school years often accounts for the acquisition of valuable experience and self-reliance. But I do think that it is too much for any young person to have to shoulder the full responsibility of earning all the money needed for college expenses and I understand that a majority of educators share this belief. In the first place, the combination of keeping up with studies and carrying on a job places the student under too heavy a strain. In the second place, it is a pet theory of mine that extra-curricula activities account for a substantial share of the benefits to be derived from attending college.

College enrollment plans are often made while the prospective student is at a tender age anyway. We have all heard of enthusiastic alumni who register their sons on the rolls of their alma maters almost before the birth announcements are sent out. And apparently it is a fact that advance registration is required at some of the more popular institutions. But isn't it even more important that some systematic method of saving the necessary funds should also be undertaken? After all, even if we forget to make a registration at birth for the young hopeful at "Seaboard University," and the parental halls of learning are thereby closed to him forever, he need not be deprived of a college education, *providing* there are funds available at least to help him through four years at some worth-while institution of learning.

There are some men fortunate enough to have a sufficiently large income so that college expenses can be taken care of as they arise. In other cases savings and investments are sizable enough so that the educational demands won't make serious inroads on the total. But for most of us the several thousand dollars needed to put even one child through four years of higher education requires a little judicious planning in advance.

There are countless ways of accumulating the necessary funds and I have no quarrel with any of them. My only plea is that some system should be set up rather than wait until the last minute when the question may present a serious problem. Nor will you find here a discussion of how much money will be required. There is too much variation in cost, depending upon the school attended and numerous other factors, to attempt to set up any averages. The parents can ascertain these figures for themselves and fit them into whatever plan for saving is adopted.

I wish someone had pointed out to me about twelve years ago the desirability of setting up and adhering to some regular plan. As it is, I sometimes have qualms when I stop to realize how soon my twelve-year-old daughter will be starting for college. Fortunately for me, however, she will be "thoroughly educated" by the time her little sister is ready to follow in her footsteps. Obviously, the problem is considerably aggravated when the children are near enough of an age, as they generally are in the majority of families, so that more than one of them is in college at the same time. [*Please turn to page 91*]

It's in the WOOD!

Ingenuity and simple tools turn ordinary wood into smart accessories



Photographs by F. M. Demarest

CHARLOTTE VAN COURT

IF YOUR family is not already wood conscious, it probably will be before long! When you realize how many useful and attractive gadgets can be made from wood, it becomes a hobby that few can resist. Father and the boys will desert the living-room fireplace for the basement workshop where they keep hammers and saws. You and sister will notice new things around the house and decide that maybe you and a paint brush can improve them. Wooden gadgets will come out of the pantry and take their places on the living-room coffee table, and wooden serving trays will suddenly appear at your nicest parties.

A little coöperation with the masculine members of the family will be to your advantage. It's a good idea to contribute a small upstairs room or maybe part of the cellar for a workshop. This gesture will make your suggestions more welcome and at the same time keep the shavings—and shavers—out of your way. Your husband will be glad to build shelves and arrange tools in the hideaway. Before you know it, this room may blossom forth as a permanent hobby or recreation room, like the Mumps Room of a family I know, so called because the children spent quarantine days decorating and furnishing it as a game room.

Whether your family goes this far or not, it doesn't matter. You really don't need a great deal of skill or equipment to make the clever wooden accessories shown here. Indeed, should you be a lone woman with no ambitious man to do the hard work for you, you will find short cuts to many of the materials in the home-furnishing department of any large store. The neighborhood carpenter will do the sawing and shaping; you can assemble the parts and put on the finishing touches. Though up to the minute in style and general effectiveness, they are the easiest of the easy to construct.

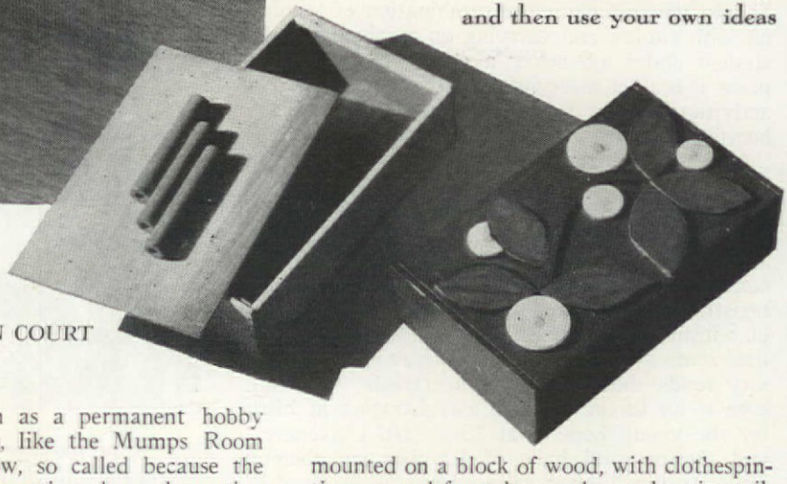
Take the long-handled tidbit holder and the canape tray, so modern for informal parties. The tidbit holder is a potato masher with holes drilled to hold the toothpicks, and a bit of decoration. Because of its long handle, firm base, and small girth, it is especially convenient to set on the bridge table after the game. The smart rimless canape tray, which can also be used for sandwiches or cheese, is merely a round breadboard plus a wooden curtain ring.

Where couldn't one use candlesticks such as those shown on page 84? A length of rope-twist curtain pole and some well-seasoned wood, and up they go. (Of course, in a real shop they would want to do that rope turning of the pole on a lathe.) You'll like the sticks enameled the color of your favorite pottery bowl for a stunning table decoration. Finish them in natural, especially if you have used contrasting woods, and they make a distinguished note for the mantel.

Would you believe that those decorative-looking boxes once held ordinary cigars? Simply scrape off their paper labels, glue a wooden ornament of your own design on top, partition off individual compartments within, and you have useful boxes that are additions to the living-room table.

I shall be broken hearted if you don't like Popocatepetl, that delightfully absurd round piglet. He is just a wooden ice mallet mounted on a block of wood, with clothespin-tip ears and front legs and a curly wire tail. Hind legs? Oh, he is lying down so they cannot possibly show. He's a natural for a doorstop, or with a twin for bookends—to say nothing of his remarkable personality that makes you love him just for himself.

Try out some of these things and then use your own ideas



Once you start making some of these things, many others will suggest themselves. If you keep your eyes open for new ideas, and put your imagination to work, you'll find that wood adapts itself to dozens of small accessories. Just because you have never seen a wooden this or that is no reason to assume that you never will. Why not go ahead and try some of the smart and original ideas that come popping into your head? You will be pleased indeed with the results.

GARDENING on a Small Corner Lot

MRS. GEORGE E. BEATTIE

In 1912, when we were selecting the site for our home, I would not have chosen a corner lot had I known I was going to become an ardent gardener. There have been times when I have been almost discouraged, and have longed to sell out and select a new location with good black soil and everything just right from a gardener's point of view. But that wasn't possible, except at quite a sacrifice; so I have tried to make the best of what I had, and by persevering I have installed in my garden all the various garden projects that have come into vogue as the years rolled by. Today I can boast of a rock garden, a pool, an outdoor living room, perennial borders, flowering shrubs, evergreens, and a little herb garden just like some of my more affluent garden friends, even if on a smaller scale.

Our lot is 60 by 140 feet with a 25-foot parking, making 165-foot frontage on the east and 85 feet on the south. By facing our house to the east and placing it well to the south, we obtained 75 feet at the side between the house and the alley on the north. We had lots of pleasure planning and building our home, which we still love, and after it was completed we looked upon it with great pride. Never will I forget how my heart sank when an older friend remarked, "Well, it will be all right when it is tied down to the ground." Perhaps, if it hadn't been for that remark, I should never have taken up gardening. And I am truly thankful that I did, as I consider my garden one of my greatest joys.

Our original landscaping was done according to a design purchased from an Eastern nursery for one dollar. This planting included shade trees, flowering shrubs for every month of the blooming season, and one perennial border. Three maple trees in the parking have grown into beautiful shade trees, and one elm planted at the back door affords shade and a ceiling for our outdoor living room. One of the flowering shrubs, a halesia or silverbell, has developed into a huge tree which in the spring forms a canopy of beautiful white bells over the tulips and other spring flowers beneath it. The lombardy poplars planted on the north to screen the alley proved short lived and have been replaced with lilacs, cedars, and Japanese cherry trees of columnar growth like the poplars.

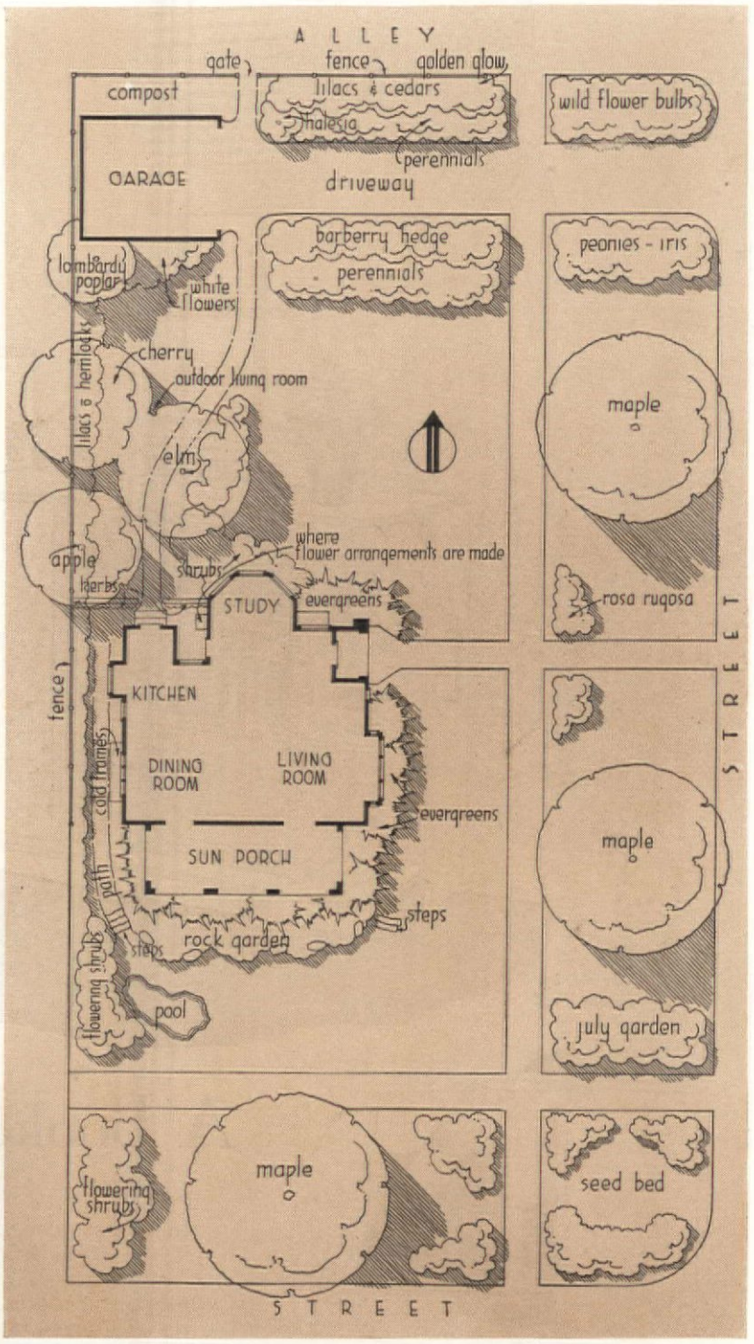
The foundation planting of bridalwreath and bush honeysuckles soon outgrew its quarters, and about that time foundation plantings of evergreens became popular. Not being able to afford the choice dwarf varieties, I purchased very small trees and used them to fill the

[*Please turn to page 103*]



Thompson Photographers

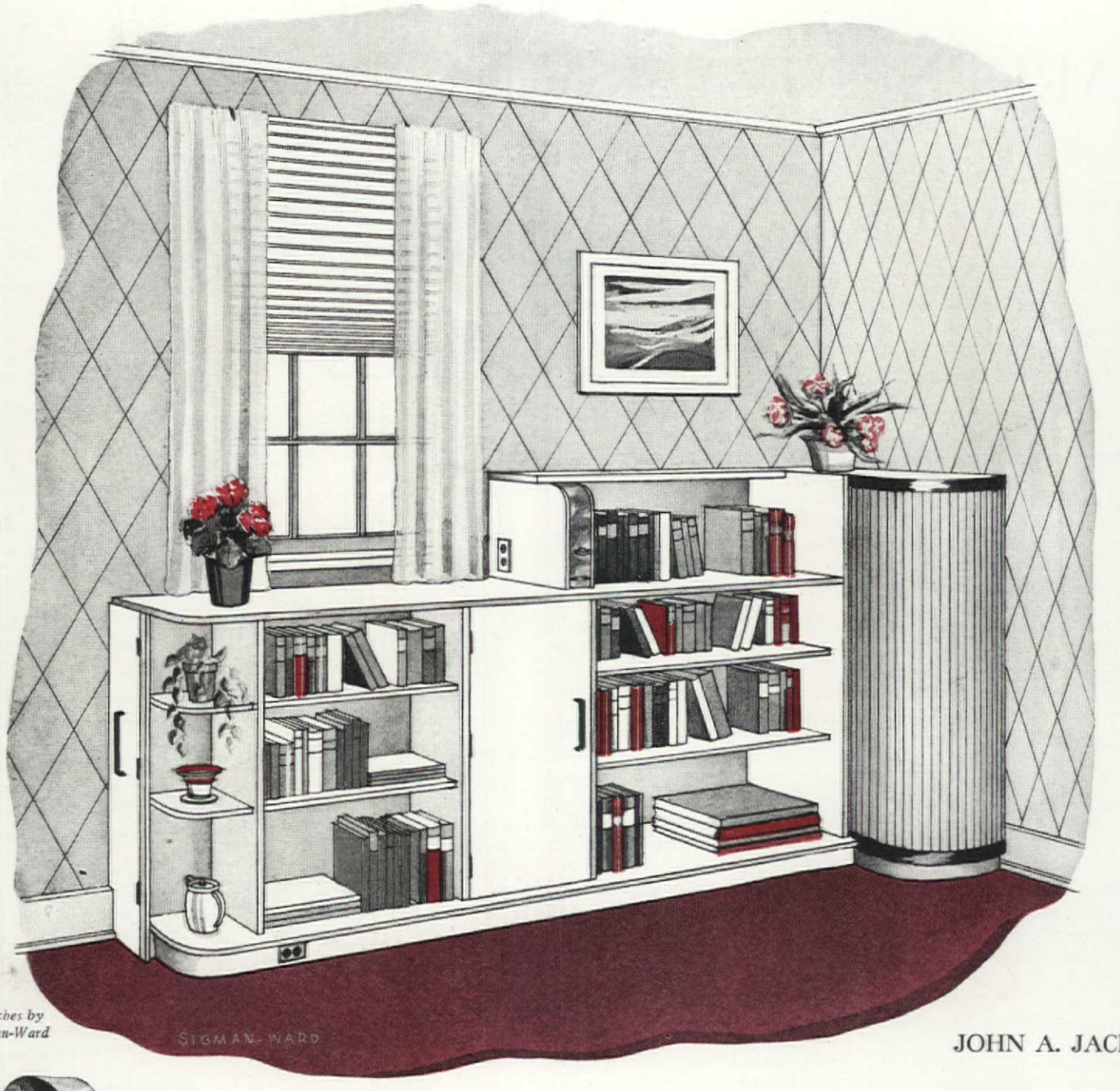






Wm. Baldridge

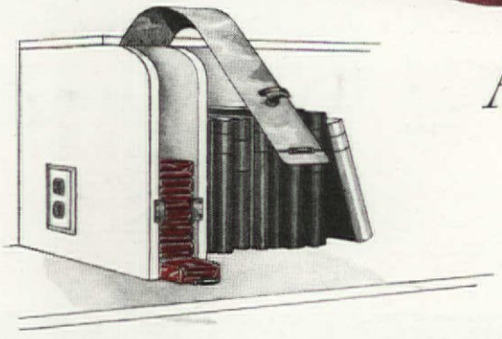
Garden details in Mrs. Beattie's rearranged corner lot as shown on the plan. Two views, before and after the rock garden was built around the sunporch, and, right, the informal pool and steps south and west of this feature



Sketches by Sigman-Ward

JOHN A. JACKSON

A Bookcase with Hidden Talents

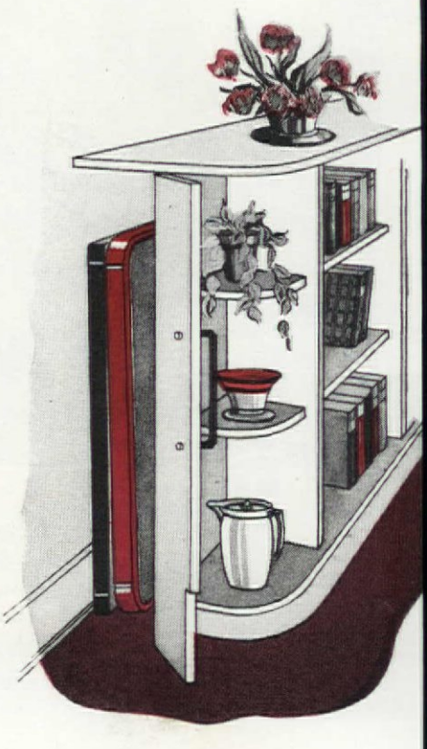


WE WANTED a built-in bookcase that would do more than house our books. With many frequently used things like card tables and movie screens clamoring for a more convenient place than the front coat closet, I finally decided to build this bookcase that was to take care of everything. The result of my efforts, shown above, has turned out to be one of our most unusual and important pieces of furniture.

At the left in the back of the bookcase (shown more clearly in the lower right illustration) is an easily reached, yet out of the way place for card tables and the movie screen when not in use. When the door to this compartment is closed, it is not noticeable to the casual observer. The large cupboard in the center contains our playing cards, movie equipment, games, and the like. Just above it, a vertical strip of copper hides a place for a carton of cigarettes, which dispenses one package at a time. The rounded cupboard in the right-hand corner of the bookcase was made from the sliding part of an old roll-top desk. It conceals our cellaret, and also seems to add interest to the design.

This curious product, with its four hidden compartments, was comparatively easy to make. I believe that the main point is to decide first of all on the things you want your bookcase to hold. This involves a few preliminary drawings—and probably a mild family argument or two about whether there should be a place for your wife's sewing basket, your movie screen, or Johnny's toy trains. After these practical considerations are all settled, you have only to work out a design that will be attractive in the room.

At any rate, you'll have a lot of fun during the building process; and once it's finished, you will be the owner of a purely individual bookcase with extra compartments for nearly all the things that never before seemed important enough to have a place of their own.





"May Shrine," a charming composition of white flowers, statue, and trellis against greens of foliage and burlap



Three arrangements against old gold. Here dahlias, a lustre pitcher, draped brocade, and a carved ivory figure

Still Life at the Flower Show

PICTORIAL still-life groupings prove perennial favorites at flower shows, whether displayed in niches or in "shadow boxes" bordered with frames. This is apparently because interested spectators feel that they can reproduce in their own homes similar groupings of artistic flower arrangement in relation to various accessories.

Decorative still-life arrangements, when shown in frames, should always be placed on the level of the eye, so as to represent pictures hung on the wall. The frame may be placed lengthwise or upright according to the objects used and the exhibitor's preference. The favored dimensions for such a box are 30 inches long, 24 inches high, and 18 inches deep. Permanent niches are often used successfully to display such groups, and recessed backgrounds formed of cardboard or beaverboard, placed on tables, are inexpensive and effective, though they lack the more finished pictorial effect produced by the use of frames. Some clubs own shadow boxes as permanent equipment.

The River Oaks Garden Club of Houston, Texas, which features outstanding still-life pictures in its annual shows, owns the framework in which the boxes are placed. Made by a carpenter, the frames are carefully finished in gold leaf. Each of the twelve framed boxes is owned by a member, who, if she does not care to exhibit, loans it to another member. The boxes are identical, lined with old Chinese gilt tea-box paper with a small brocaded design. This necessarily restricts the colors used in the boxes, but tends to encourage originality among the exhibitors. Also it reflects the light, which is furnished by an overhead bulb fitted into a small, oblong, asbestos-lined opening.

Exhibitors should not forget that a flower show entry is made as a means of displaying flower arrangements in relation to adjacent objects. The wording of the schedule, which differs with individual clubs, sometimes includes the following definition: "A grouping of an artistic flower arrangement and other accessories for pictorial effect." It might also designate a period or type of composition by specifying Japanese, Victorian, French, Modernistic, and so on. Occasionally a schedule will define the effect desired and state that the picture shall be in certain tones or colors, or that the arrangements shall be composed of fruit or foliage instead of flowers.

From my own observation, still-life pictures are most successful when they contain not more than three objects; that is, the arrangement itself and two accessories. There is a great temptation, particularly among amateur exhibitors, to crowd the box with a number of objects. Each accessory should be chosen for its ability to bring out the charm of the others, and objects of different shapes add interest, as the same shape repeated in a group is tiresome. Great care should be taken to select objects that have good proportions, simple but distinctive outlines, and fine color, as these things count heavily in the judges' decisions. Most important of all is the necessity of choosing subjects

[*Please turn to page 76*]



Blue and yellow pansies held by white pottery statues that support blue-bound volumes beside a Wedgwood mug



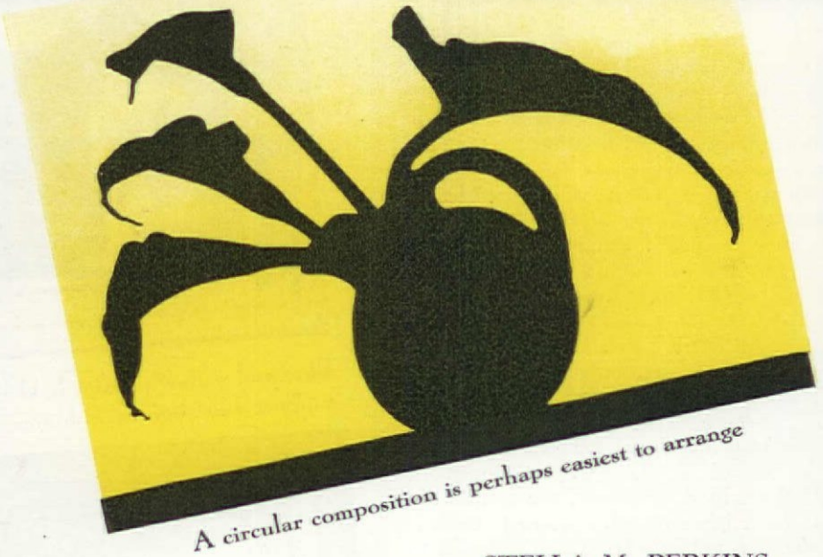
Vivid Talisman rose tones in a white Lenox urn are echoed in the reds and greens of the Chelsea figure

FRANCES HANNAY





Shadowbox arrangements that illustrate three accepted basic principles of design



A circular composition is perhaps easiest to arrange

Below a still-life "etching" in tones of brown and ivory introduces a third dimension

SOMETHING NEW IN SHADOW BOXES

STELLA M. PERKINS

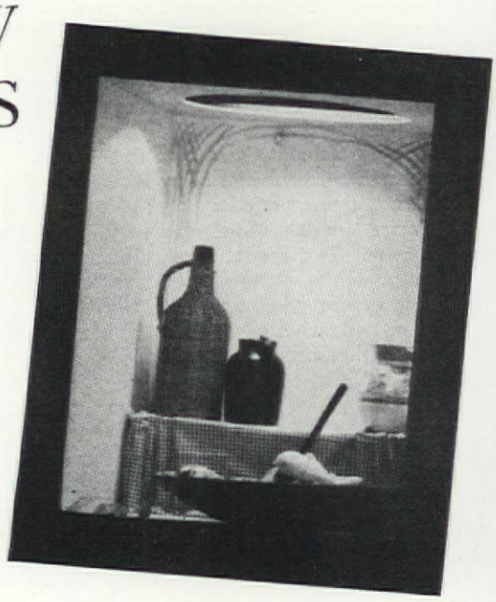
ONE of the greatest attractions at any flower show is the shadow box section. Here we find living pictures arranged as cleverly as an artist plans his canvas masterpiece. We see beautiful flowers arranged in the elaborate style of the old master; plainer, more simple arrangements classified as modern; and Japanese arrangements in which more emphasis is placed on line and form. In all of these we must have beautiful flowers and foliage free from flaws in leaf, blossom, stem, and "ensemble."

Is there, then, no place in our shows for the meek and lowly of the flower world, those that cannot be classed as "specimen blooms"? Yes, we have a very special place for them where even the crippled ones are most welcome. Use them in silhouette shadow box studies. Have you seen any? If so, I think you will agree with me that they are as charming to look at as they are fascinating to plan and make.

In making one use your regular shadow box and screen the front with a sheet of thin white wrapping paper mounted on a detachable frame cut out of beaver board to fit the outside of the box. This frame should be about four inches wide and overlap the opening by an inch and a half on each side; this overlap makes it possible to hide any holders at the top or sides, while those at the base may be hidden by a cardboard mask, cut straight or torn in pleasing irregularity. The arrangement itself is placed behind the paper screen on which its shadow is thrown by indirect lighting. This is accomplished by lining the back of the box with bright shiny tin and placing the electric light bulb on top of the box just behind the frame and just in front of an oval opening cut in the top of the box. Do not let the bulb extend over this opening or it will weaken the silhouette. Keep it in the position shown in the diagram, so that it illuminates the tin and throws an even flood of light onto the screen. It is hidden from the observer, of course, by the upper front edge of the box. See Figure 1, page 78.

Material for making silhouette arrangements should have very definite, effective shapes. Every day, on every side, we are surrounded by color, texture, and form which we realize in that order. Silhouettes remove the elements of color and texture and reveal the full beauty of line and shape. I remember the first time we made them. As we held different commonplace things in back of the screen, their beauty was breath-taking. We wanted to use them all. Flower enthusiasts rave about color and odor of flowers, but you will

[*Please turn to page 78*]



AMERICAN HOME PILGRIMAGES

PILGRIMAGE NO. III

Southern Ohio offers many important domestic types of early architecture in the Scioto Valley from Columbus to Portsmouth; also in Cincinnati and near-by towns farther west. This completes the Ohio Pilgrimages, two other chapters having appeared in January and February



THE Taft House, Cincinnati, is admirable in its perfect classic proportions with portico of paired Roman Doric columns, approached by a staircase guarded by finely designed iron railings. Everywhere is a delicate balance of scale, making this an unusual mansion of late Southern one-story scheme with Federal aspects of almost Adam refinement. Records indicate it was built about 1820 for Martin Baum. The house and grounds, with art treasures, and $2,000,000 for restoration of house and maintenance, are the generous gifts of Mr. and Mrs. Charles P. Taft



All photographs by Frank J. Roos, Jr.

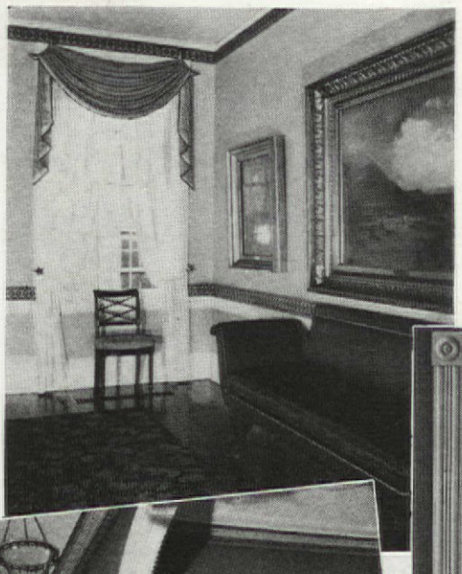
OHIO, south of Columbus along the Scioto River, in the early nineteenth century architecturally belonged to Virginia and South Carolina. After the first three decades, however, it was the fashionable Early Republican style, emanating from Washington, D. C., and Baltimore, that the Ohioans, particularly the residents of Cincinnati, thought exceedingly desirable.

The rich agricultural lands of the Scioto Valley called for the same social existence as that along the rivers of South Carolina where country life developed the plantation house. Crops and animal husbandry provided an economic background that brought visitors for the disposal of goods, while even the occasional traveler was given a most hospitable welcome, and family and guests merited all the comfort and elaborate entertainment that a great house could give.

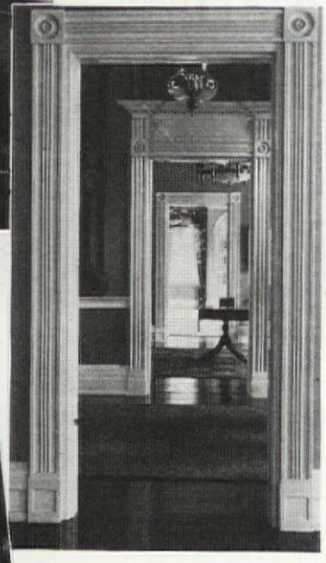
Mount Oval, located on a slight rise of land near Circleville, an-



Mount Oval near Circleville, built of brick by William Renick in 1832, with central hall and corner wings, as in South



Taft House, Cincinnati: Three main-floor views showing cornices, doorways, windows, floors. The residence is furnished throughout in manner appropriate to period—early 19th century toiles, brocades, Phyfe chairs





Hallways are decorated with fine murals by Robert S. Duncanson, painted between 1843-51. Brown, green landscapes fill large panels

swered such requirements of the early days in Ohio. William Renick, who built it in 1832, probably had constant family reminders of the Old Dominion, for his parents came from Hardy County, Virginia. The family was sturdy and enterprising—the type that has meant everything to the development of America throughout the agrarian territories. Himself, successful in breeding cattle and selling them, William Renick had an uncle, Felix Renick, who first introduced to Ohio the English thoroughbred Short Horn cattle, and who also belonged to the group responsible for bluegrass in Kentucky. His nephew, William, had additional pursuits, for apparently the Liberal and Fine Arts interested him fully as much as farming and livestock. Mount Oval definitely proves that architecture as such meant a great deal to its owner, incorporating as it does so many features of good design.

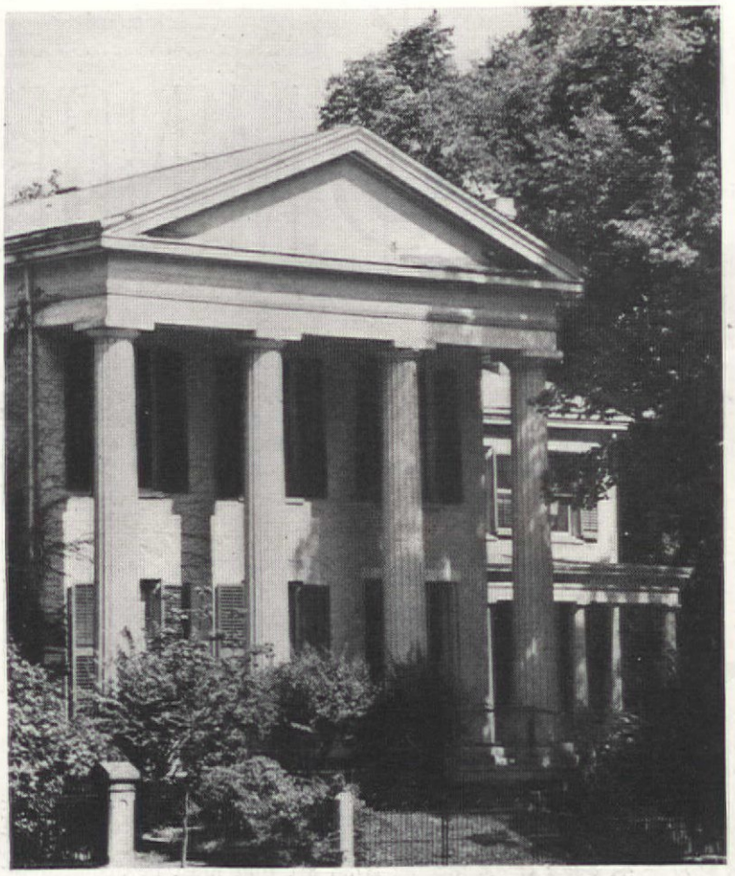
Possibly young Renick had traveled through South Carolina and had seen the Mulberry at Goosecreek, an early eighteenth century house with double pitched roof, and at its four corners, square turrets connected with the house and entrances between. Or possibly it was Stratford, the birthplace of Robert E. Lee, in Westmoreland County, Virginia, with which he was acquainted. At any rate Renick favored in his own house this type of country manor, still somewhat Jacobean in character with a central hall and wings forming an H, and broadly sloping roofs.

Even such an out-building on the Renick-Young farm as the smokehouse is a Southern brick masterpiece. As I. T. Frary says, in his book, "Early Homes in Ohio," "The open diamond pattern in the brickwork is to be found in various buildings in Virginia, including Bremo on the James and Barboursville in Orange County, both of which, by the way, were designed by Thomas Jefferson."

Especially Southern is the custom of having the main floor at the top of the house, which accounts for the single-floor plan of Mount Oval. Really not a cottage type, greater affluence on the part of the owner would have equipped the house with a basement or lower floor with sleeping quarters, nursery, and private family living quarters, the upper part of the house reserved for entertainment and guests.

Lacking this lower floor, clever planning made three of the corner turret rooms, each ten feet square, into bedrooms. Access to the right front one, always given to visitors on farm business, such as cattlemen, was by means of the side porch, for the bedchamber had no internal communication with the rest of the house.

The dimensions of the central room are twenty-five feet square by twelve feet high. The dining room is to the left where symmetry



Chillicothe's Richart House has tetrastyle Greek Doric façade



Republican home of Brigadier General Ward in Lebanon, c. 1845



Acanthus adorns severely classic Bartlett House, Chillicothe



Piketon abode of Lucas, Governor of Ohio, also Iowa Territory

logically requires another porch. Utilitarian demands also sacrificed the adjacent rear corner bedroom space to service quarters.

Such economies of adjustment in no way indicate a lessening in the quality of workmanship throughout the house, for seldom in pioneer dwellings is seen such well-executed woodwork as that of Mount Oval. Window trim and door paneling are worthy of attention, especially the rich detail of the mantel in the living room. Outside, the ceilings of the porches have the extraordinary feature of being longitudinally paneled, from one exterior brick bedroom wall to the other opposite. Instead of a sloping surface in one plane, the porch ceiling curves almost like a semi-barrel vault. On the roof surface this is not apparent. That in front, with its two slopes, yields all interest to a great dormer window, with pointed pediment filled by an arched window, unusual in its solitary arrangement.

Taken altogether with its columned recessed porches, the portico to the side, the varied roof treatment, and unusual plan, Mount Oval has a distinguished appearance that is bound to win respect for the judgment of the original owner and those who later cared for it.

BEFORE continuing south to Portsmouth where the Scioto mingles its waters with the Ohio's, it is important to recollect the politico-social conditions of the time in order to understand more clearly the domestic architecture developed by the early republic. Even in the Scioto Valley, happy dwelling spot for primitive man long before the coming of the white settlers, as archæological investigations of prehistoric remains prove, Colonial tradition was not always to the fore in building early homes, and in many towns the houses demonstrate complete understanding of the new style developed by government architects in Washington, D. C.

The "classical revival" style, for that is the category embracing the Palladian architecture of Thomas Jefferson and the Greco-Roman types springing from it, adorned the first capital of the new state of Ohio, Chillicothe, not far down the Scioto from Circleville. In Chillicothe, the Bartlett House and the Richart House are typical classic revival examples, circa 1845.

Many other towns along the Scioto will well repay the seeker after early American homes, although space prevents us from giving here any further account except to say that in Piketon is the Governor Lucas House with the legend, "Virtue, Liberty, Independence. 1842," inscribed on the lintel over the door. Robert Lucas, who served two terms as the governor of Ohio, between the years 1832 and 1836, was subsequently appointed the territorial governor of Iowa in 1838.

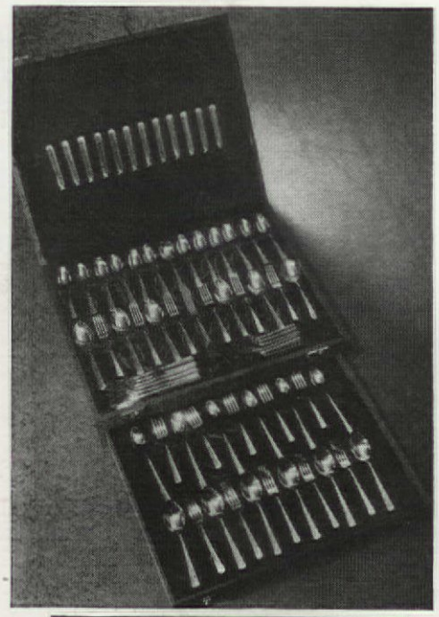
In Portsmouth, facing the levee of the Ohio River, and crowded between adjacent structures, is a three-story dwelling reported to have been the childhood home of Julia Marlowe. Architecturally, too, it deserves attention because of the dignity of the galleries, Southern in origin, yet of the Federal period by right of the Doric mode used. Iron handrails are protection against accident, yet so simple is their design, the dignity of the colonnade suffers no loss.

Down the Ohio River and not very far west, Cincinnati had become a city by 1835. Built hastily, the skyline of structures along the bank consisted of four-story houses towering over little cottage structures,

[*Please turn to page 82*]

MAJOR & MINOR

Edited by
JULIA BOURNE
Home Economist, American Home Kitchen





TAKING your best interests to heart again this month, we've shopped around and tried to find all those little extra kitchen accessories that make life for wives an easy affair. We hope that these new things will save you much time and energy, and make your husband wonder how you can possibly be so casually efficient about the house. Try out the ones you need and see if they don't contribute to the family's happiness!

1. You can now buy a complete set of stainless steel flatware at a price that won't upset all your New Year's budget resolutions. It is extremely durable, nicely styled, and in all ways a credit to the American Rolling Mill Company.

2. If you are proud of your skill at preparing unusual dishes, you will never be able to resist this kit of seasonings put up by the Virginia Dare Extract Company. In addition to everyday necessities, there are exciting flavorings like Cinnamon Drops for baked apples. You can buy single items, but really should start out with the whole kit.

3. To help make cooking a speedier operation, the La Lance & Grosjean Corporation suggests a new stainless steel strainer that will fit on almost any sauce pan or small bowl.

4. Since coffee making is an art that must be acquired by any woman who hopes to send her husband off to work in a good humor, we are glad to know about the new Drip-O-Lator. In milk-white with a bright blue band it is most attractive.

5. If you want to be sure of crisp, dry bacon, get one of these new bacon grills manufactured by the Charles F. Hause Company. You put the grill over a medium flame, the grease drains into the drip pan below, and in four or five minutes the bacon is cooked on both sides.

6. With the new basket type sink strainer recently put on the market by the Bridgeport Brass Company, you don't need to worry about the bits of waste that inevitably collect in and around the very best of sinks. It really works.

7. No longer are the advantages of cooking at the table limited to Monday morning's toast and coffee. The latest thing is the electric Bakemaster, to bake and keep hot everything from biscuits to small cakes that fairly melt in your mouth. It has a chromium finish and black walnut wood parts.

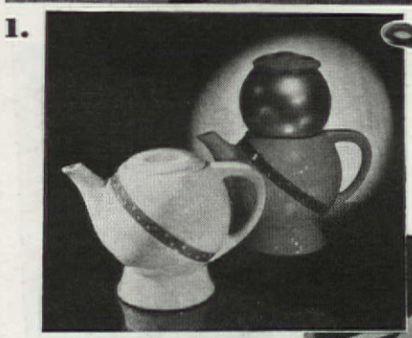
8. The Hy-Dor-Top transparent food cover will not chip, crack or break, but will keep the moisture in and the dust away from the chocolate cake or whatever you put in it. There are ventilating holes at the top and bottom.

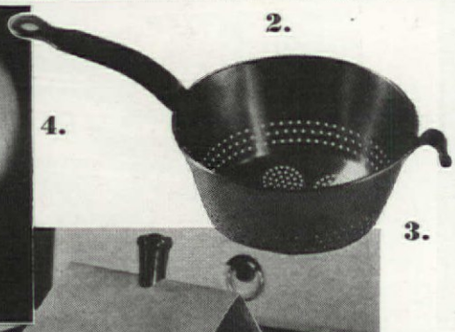
9. You can be as exact as a scientist if you get one of the new unbreakable cooking thermometers made by the Weston Electrical Instrument Corporation. It's as easy to read as a clock, is marked for everything from candy to deep fat frying as well as in degrees, and can be clipped on the side of a pan so as not to interfere with stirring.

10. Since pounds and ounces come into a great many kitchen problems, you will indeed find the Bakelite molded kitchen scale an asset. It is small, accurate, and easy to read.

11. The traditional rolling pin steps out in a new and much more practical guise than ever before. The Imperial Molded Products Corporation has a grand idea in this rolling pin that you fill with cracked ice or ice cubes so that the pastry will not stick to it.

12. There is a new jar opener and sealer from the Dazey Churn & Manufacturing Company, Inc. that is absolutely efficient and will save you many aching fingers. It seals the cap airtight and makes it possible to open jars without the usual contortions.

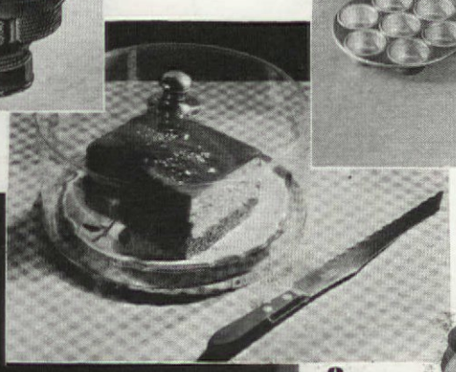






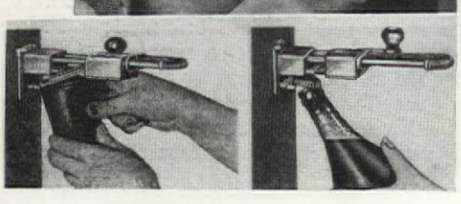












Six ways to please your March luncheon guests

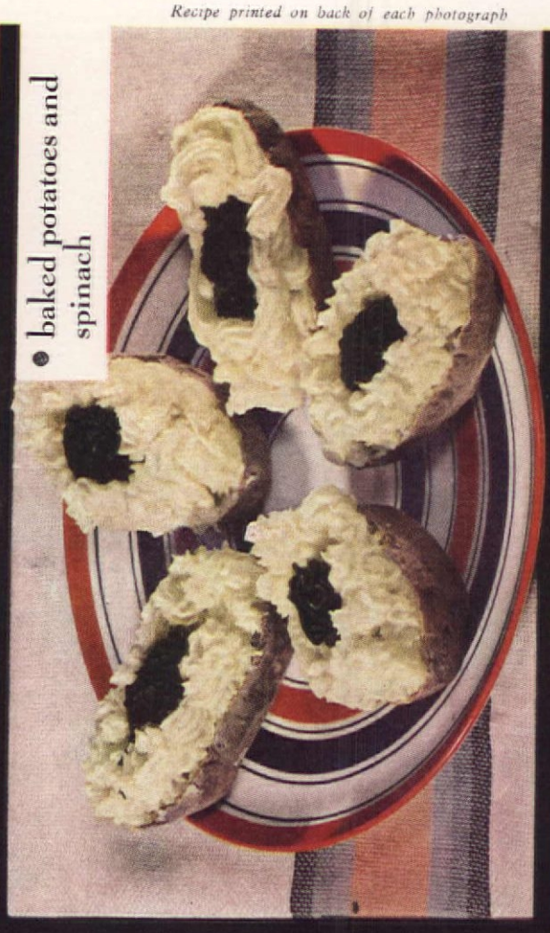
So many people write to us: "I am entertaining my bridge club next month . . . What shall I serve them?" "I plan to have several friends in for a one o'clock luncheon . . . Have you any suggestions?" Such letters have prompted us to prepare and photograph these recipes for you. *Please turn to next page*

Recipe printed on back of each photograph



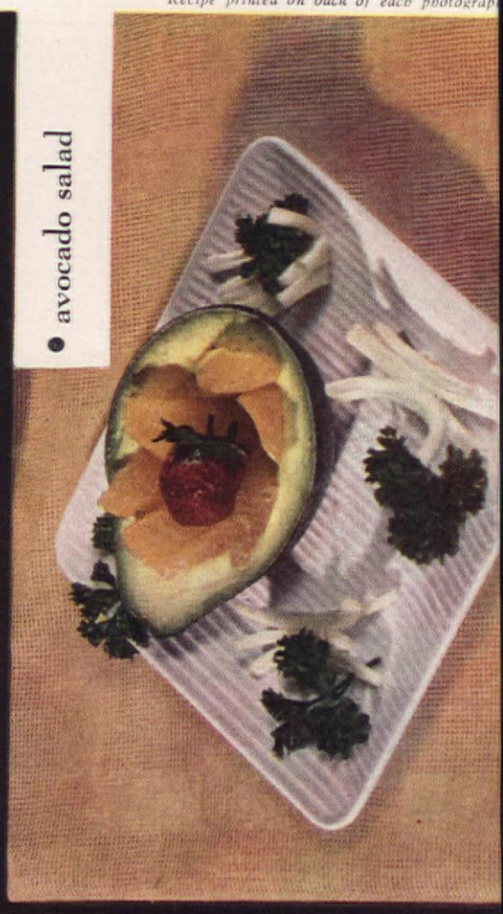
• curried rice vegetable platter

Recipe printed on back of each photograph



• baked potatoes and spinach

Recipe printed on back of each photograph



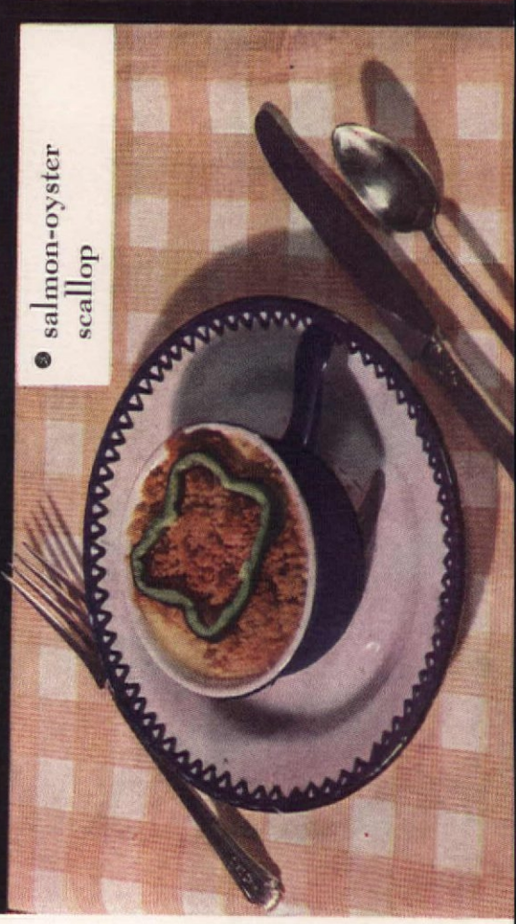
• avocado salad



• stuffed turnip cups



• crabmeat casserole



• salmon-oyster scallop

Color photograph by F. M. Demarest

Six ways to please your March luncheon guests

If you're trying to stick to a food budget you'll be glad to know that these recipes are unusually economical. But careful preparation and gay accessories give them a party air. They are quite suitable, too, for those who are observing the usual customs of the Lenten season

Photograph printed on back of each recipe

• salmon-oyster scallop

12 raw oysters
2 cups canned salmon
½ cup milk
4 tablespoons butter
6 tablespoons flour
1½ cups milk plus ½ cup oyster broth
¾ teaspoon salt, more or less to taste
Dash pepper
1½ cups cooked green peas
¼ cup buttered bread crumbs

Scald ½ cup milk and drop in raw oysters. Let stand for at least five minutes. Meanwhile make a white sauce as follows: melt butter and blend in flour. Add milk and broth left from oysters. Add salt and pepper. To this add cooked peas and salmon. Pack into individual casseroles, pressing one or two oysters into center of each. Cover with buttered crumbs and bake in a moderate oven (350° F.) for 25 minutes, or until crumbs are well browned. Garnish with a green pepper ring. Lacking individual casserole dishes, bake the entire mixture in a loaf baking pan. Serves six to eight.

Tested by The American Home

• avocado salad

3 large avocados
1½ tablespoons salad oil
3 tablespoons vinegar
3 large navel oranges
6 large strawberries
Parsley or watercress
Celery

Cut avocados in halves and remove pits. Brush with lemon juice to prevent discoloration. Separate oranges into sections. Let them stand for at least an hour in salad oil which has been mixed with vinegar. Drain well and place orange sections in avocado centers. Place a large red strawberry, with stem left on, in the center of each and serve on individual salad plates with celery curls and parsley or water cress.

This makes a smart dish to serve either as the first course for dinner or as the main course for luncheon. When using as a luncheon dish, have soup for the first course and serve nut bread sandwiches filled with cream cheese as an accompaniment to the salad.

Tested by The American Home

Photograph printed on back of each recipe

• crabmeat casserole

¼ cup butter
2 tablespoons flour
1 cup milk
½ teaspoon salt
½ teaspoon paprika
¼ teaspoon nutmeg
2 tablespoons chopped parsley
1 tablespoon lemon juice
2 cups canned crabmeat
¾ cup ground Brazil nuts

First make a sauce as follows: Melt butter, stir in flour, then milk. Cook until smooth and thickened, stirring constantly. Stir in salt, paprika, nutmeg, lemon juice, and parsley. Remove any boney fibers from crabmeat and stir into sauce. Place in individual casserole dishes or scallop shells, as shown in photograph on reverse side, and sprinkle with ground Brazil nuts. Bake in a moderate oven (350° F.) for about 20 minutes or until nuts are well browned. Garnish with parsley before serving. Serves six.

Tested by The American Home

• baked potatoes and spinach

3 large baking potatoes
1 pound fresh (or 1 No. 2 can) spinach
2 tablespoons butter, melted
½ cup milk
½ teaspoon salt, more or less to taste

Wash potatoes thoroughly, grease with a little fat, and bake in a hot oven (450° F.) for about one hour, or until done. Remove from oven, cut in halves, lengthwise, and scoop out insides. Mash well until creamy, then add butter, salt, and milk. Fill potato shells with spinach which has been cooked and seasoned with salt, pepper, and a little butter, to taste. Fill a canvas pastry bag (you can buy these in most housewares departments) with mashed potatoes and make a piping around edge of potato shells as shown in picture. Serves six.

Tested by The American Home

Photograph printed on back of each recipe

• stuffed turnip cups

3 small turnips
2 tablespoons butter
2 tablespoons flour
⅛ teaspoon salt
1 cup milk
½ pound (about 1 cup) American cheese, grated
2 cups noodles, cooked and drained
6 large fresh mushrooms

Wash turnips, cut in halves, and cook uncovered in boiling, salted water until tender. This will take from 30 to 45 minutes, depending on size of turnips. Now scoop out insides of turnips, and shape into shells as shown on reverse side. Fill with cheese-creamed noodles made as follows: Melt butter, blend in flour and salt, add milk gradually, and cook until it thickens, stirring constantly. Stir in grated cheese and add cooked noodles. Rub a little butter, salt, and pepper on the mushrooms (after cleaning well) and place one on the top of each filled turnip shell. Place under broiler unit of oven until mushrooms are well browned. Serves six.

Tested by The American Home

• curried rice vegetable platter

3 cups cooked rice
¼ cup butter
1 tablespoon curry powder
2 pounds fresh (or 1 No. 2 can) string beans
12 radishes
2 hard-cooked eggs

Cream together butter and curry powder and stir into hot cooked rice. Place in a loaf baking pan and pack in firmly. Set in a pan of hot water in a moderate oven (350° F.) only until you are sure rice is well heated through. This will take about 15 minutes. In the meantime cut string beans lengthwise and cook, covered, in boiling salted water until tender, or about 20 minutes. Turn cooked rice onto a platter and surround with the cooked beans. Garnish with radishes. Arrange slices of the hard-cooked eggs on top of rice mold.

A delicious sauce to serve with this is made as follows: Add 2 tablespoons onions fried in butter to 1 cup of medium white sauce. Add ¼ teaspoon curry powder. Serves six.

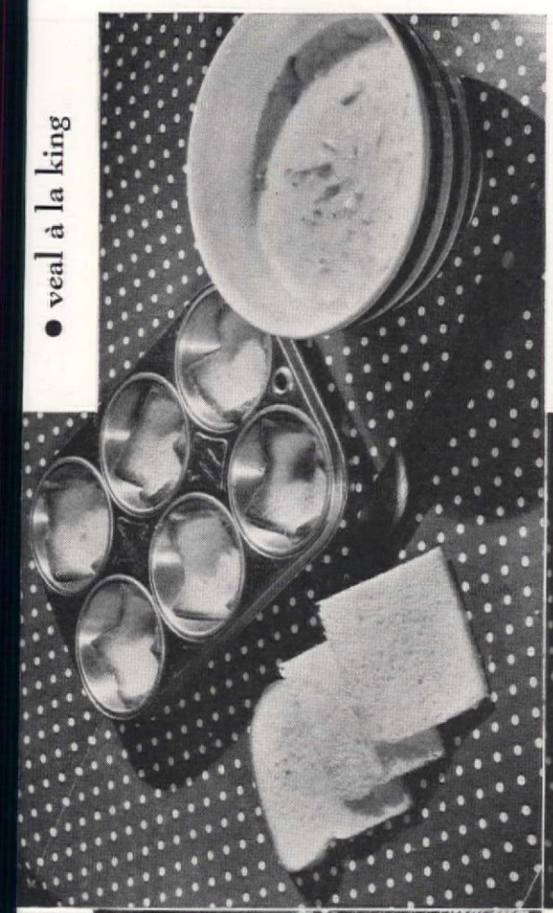
Tested by The American Home

Photograph printed on back of each recipe

Happy endings for the Sunday roast

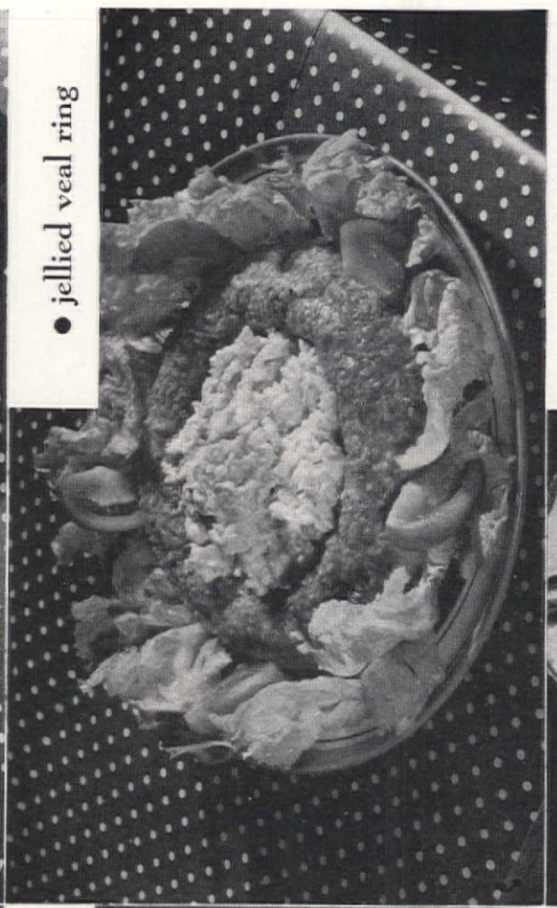
In a recent issue of THE AMERICAN HOME *one of our bachelor contributors gave his schedule for using up that large meat roast. It was: Sunday, a six-pound roast of beef; Sunday night, beef, sliced cold; Monday, beef-vegetable casserole; Tuesday, cubed beef in curried cream sauce;* *turn to next page . . .*

Recipe printed on back of each photograph



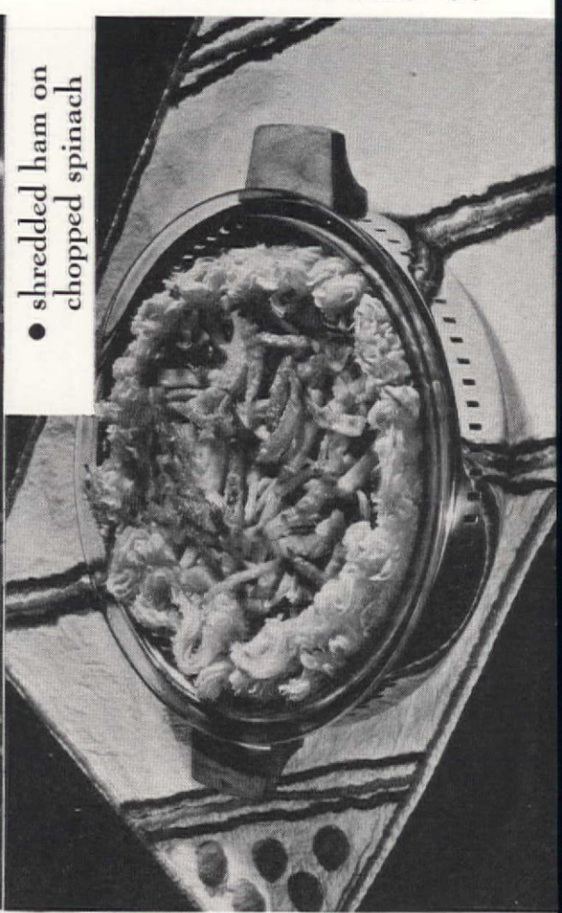
• veal à la king

Recipe printed on back of each photograph



• jellied veal ring

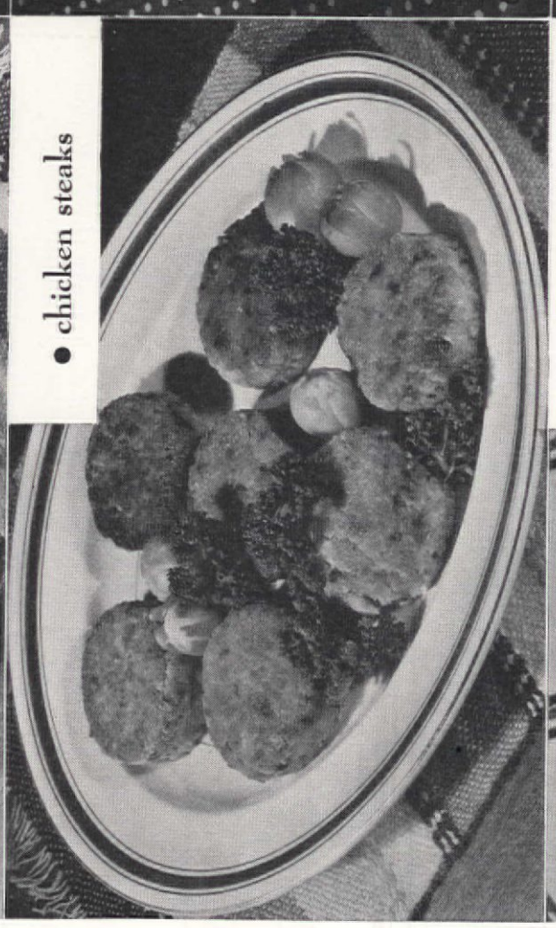
Recipe printed on back of each photograph



• shredded ham on chopped spinach



• ham soufflé



• chicken steaks



• sliced lamb in barbecue jelly sauce

F. M. Demarest

• sliced lamb in barbecue jelly sauce

12 thin slices cold cooked lamb
3 tablespoons butter
3 tablespoons dry mustard
¼ teaspoon salt
Dash pepper
1 tablespoon vinegar
½ cup currant jelly

Melt butter, add mustard, salt, and pepper, then vinegar and currant jelly. When sauce is smooth and well blended, add sliced lamb and reheat. Serve the sauce over the meat. Allowing two slices of lamb per person, this recipe will serve six people.

Recipe submitted by Ann Hoke
Tested by The American Home

• chicken steaks

2 cups minced cooked chicken
¼ cup chopped canned pimientos
1 small can mushrooms, chopped, or ⅓ cup fresh mushrooms, sautéd
¼ teaspoon onion juice
1½ cups bread crumbs
2 tablespoons butter or chicken fat
1 egg, slightly beaten
½ cup milk
½ teaspoon salt
Dash pepper
2 tablespoons fat for frying

Combine all ingredients, except fat for frying, and form into individual steaks or patties. Dust with flour and pan-fry in hot fat until golden brown on each side.

Arrange steaks on platter and garnish with parsley and radishes. This recipe will serve six people, allowing two steaks per person.

Recipe submitted by Berniece Hudson Zingg
Tested by The American Home

• ham soufflé

1 cup cooked ham, chopped
½ slice onion, chopped
1 tablespoon flour
¼ teaspoon paprika
1 cup milk
1 tablespoon butter
¼ cup bread crumbs
1 egg yolk, beaten
1 egg white, beaten

Heat butter in frying pan and add chopped onion and fry two or three minutes. Then blend in flour and paprika and continue cooking for two minutes. Stir in milk and bring just to boiling point. Strain, and pour over bread crumbs. Add ham and beaten egg yolk. Fold in beaten egg white and pour in a buttered baking dish. Set in a pan of hot water in a slow oven (275°-300° F.) for 35 to 40 minutes. For the photograph on the other side we baked the soufflé in one of the new electric table cooking and serving devices. Serves three generously.

Recipe submitted by Edith Smith
Tested by The American Home

• shredded ham on spinach

1 cup cooked ham, shredded
2 cups cooked spinach, chopped
1 tablespoon butter, melted
¼ teaspoon salt
⅛ teaspoon pepper
2 tablespoons grated American cheese
2 cups mashed, seasoned sweet potatoes

Bechamel Sauce

1 cup canned consommé
1 slice carrot 1 slice onion
1 sprig parsley 1 bay leaf
2 tablespoons butter, melted
2 tablespoons flour
1 cup hot cream
Few drops lemon juice
½ teaspoon salt; dash pepper

Add melted butter to chopped spinach and season with salt and pepper. Place in a buttered baking dish and cover with shredded ham. Pour Bechamel sauce over top and sprinkle with cheese. With a fork or pastry bag press sweet potatoes around the edge. Bake in a moderate oven (350° F.) for 10 to 15 minutes, or until heated through. Just before serving, brown delicately under broiler.

To make Bechamel sauce cook the carrot, parsley, onion, and bay leaf in the consommé for about 15 minutes. Strain. Add flour to melted butter, then add hot consommé (cooled with vegetables) and hot cream, lemon juice, salt, and pepper. Serves six.

Recipe submitted by Ann Hoke
Tested by The American Home

• jellied veal ring

2 cups minced cooked veal
1 cup canned consommé
1 teaspoon Worcestershire sauce
1 teaspoon lemon juice
1 cup diced celery
½ teaspoon salt
Dash pepper
1 tablespoon unflavored gelatin
2 tablespoons cold water
Lettuce leaves

Sauce

4 hard cooked eggs, chopped
¼ cup pimientos, chopped
2 tablespoons mayonnaise
2 tablespoons cream

Combine veal, consommé, Worcestershire sauce, lemon juice, celery, salt, and pepper and cook for five minutes. Stir in gelatin which has been softened with the cold water. Pour into a ring mold which has been dipped in cold water. Chill in refrigerator until firm. Unmold on a platter of lettuce leaves. Fill center with a sauce made by combining the chopped eggs, pimientos, cream, and mayonnaise. Garnish platter with quartered tomatoes. Serves six.

Recipe submitted by Berniece Hudson Zingg
Tested by The American Home

• veal à la king

1½ cups diced cooked veal (or chicken)
1½ tablespoons butter
1½ tablespoons flour
½ teaspoon salt
Dash pepper
Dash paprika
½ cup canned consommé
½ cup scalded milk
½ cup scalded cream
½ cup sliced mushrooms, canned or fresh
1 tablespoon pimiento, chopped
1 egg yolk, slightly beaten
1 loaf white bread
Melted butter for toasted bread

Melt butter, blend in flour, salt, pepper, paprika, add consommé and heat. Add milk and cream; cook for two minutes. Add drained canned mushrooms (or fresh ones sautéd) and pimientos. Add diced veal. Bring to boiling point again, and stir in beaten egg yolk. Remove from range at once and serve in butter cups made as follows: remove crusts from thinly sliced loaf of bread. Place in muffin tins to form cups. (See picture reverse side.) Brush with melted butter and toast in moderate oven (350° F.) until golden brown. Serves six.

Recipes submitted by Ann Hoke
Tested by The American Home

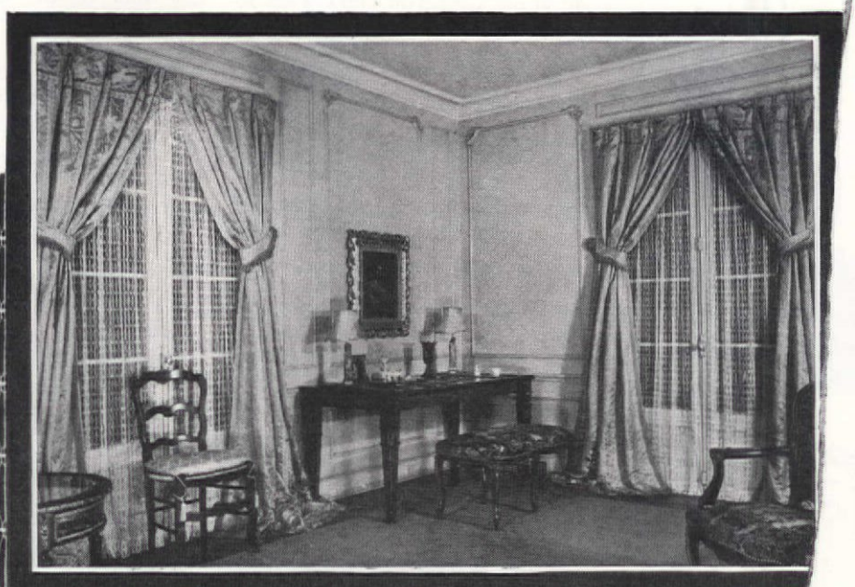
Happy endings for the Sunday roast

. . . continued from page 49. *Wednesday, rice and beef loaf; Thursday, beef and rice baked in green pepper. A successful roast if there ever was one. Since then we have had many other recipes submitted for using left-over meat. Sorry we can't print them all. But here are some of the choicest*

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe



And now—

CURTAINS CUSTOM BUILT for *Your* Home

To the standard line of Quaker Curtains — the line which has curtained more American windows than any other—we have added a new Quaker Deluxe line.

This line is designed, hemmed, finished and ornamented to decorators' specifications in "Custom built" style.

The photographs in this page exemplify the note of newness in Quaker Curtains, and their ideal adaptability to curtaining America's interesting homes.

QUAKER CURTAINS

1 are "custom built" to decorators' specifications.

2 are so sheer that they veil your windows without obstructing your view of outdoors.*

3 have a half-century reputation for quality; the ability to wear, wash and retain their beauty indefinitely.

SEND FOR BOOKLET ON CURTAIN PROBLEMS

"Correct Curtains," a booklet containing over 50 photographs of American window problems and solutions will be mailed for ten cents.

QUAKER LACE COMPANY
330 Fifth Avenue · New York

*Quaker Curtains have been described as a series of fine threads *tied* around a series of holes—the threads preventing outsiders from staring into your home; the holes providing maximum vision of outdoors. Only curtains made as Quaker curtains are made give best this duplex service.

Legs are young in
QUAKER STOCKINGS

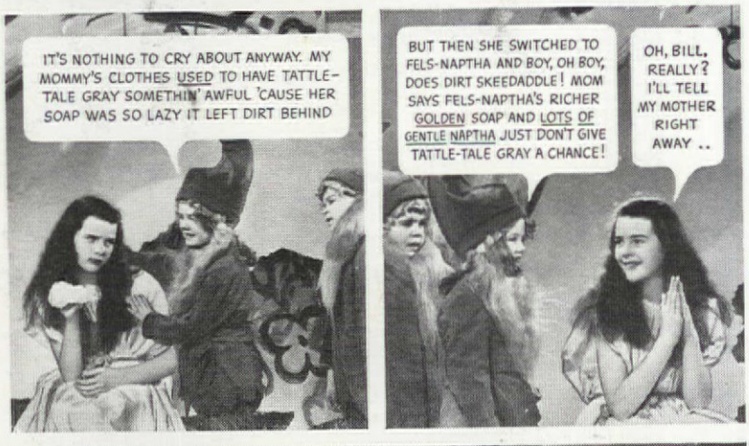


For sheer beauty, dull lustrous glamour and sleekness, there is nothing more beautiful than a Quaker stocking. For all their delicacy they wear amazingly. At your favorite store, 79c to $1.65. Quaker Hosiery Company, 330 5th Ave., N.Y.

"I DON'T CARE HOW PRETTY SHE IS —SHE'LL SPOIL THE SHOW!"









BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP!

Have you tried the marvelous new Fels-Naptha Soap Chips?

Copr., Fels & Co., 1938

MAY WE PRESENT

MAYBE you're a fresh-air fiend and maybe you're not, but in either case, you don't want to have even one cold foot disturb an otherwise good night's sleep. The scientists of the General Electric Company realize that it is just as important to be comfortably warm while sleeping as it is to have your home at an even temperature during the day. So, after several years of experimentation, they have perfected an electric blanket that will keep you warm from head to toe, though it's not nearly as heavy as the usual number of cold-weather blankets.

Between two thicknesses of light-weight material there are many feet of fine, insulated wire sewed in a zigzag pattern. These wires are connected to a cord that leads to a control box equipped with a thermostat and a transformer. You put the control box (that looks very much like a small radio) on your night table, set it at the desired temperature, and the blanket stays at exactly that degree of warmth all night, no matter how much the room temperature may vary.



Casement windows under control

Operating and controlling casement windows is no longer a mysterious problem. Instead of buying hardware piece by piece and hoping for an efficient result, you can buy a complete set of Win-Dor quality hardware designed specifically for the purpose. The set contains one through-the-screen geared operator with handle, one automatic top-closer for pulling the window into the frame at the top of the sash, and a pair of corner reinforcing close hinges for casements. We announce this practical, convenient combination for the benefit of every home owner and builder.

Approved for fine furniture

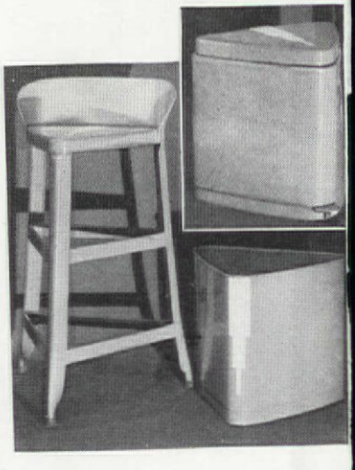
There is no doubt that fine furniture needs constant care if it is to retain its original beauty. Do what you will, an occasional scratch appears on even the most isolated table. And even if there are no scratches, you must polish your wood surfaces. To aid us in this, the A. S. Boyle Company has perfected a new furniture wax that restores the original color of the wood while it gives a fine luster at the same time. Available in special color tints of maple, mahogany, and walnut, it is really planned for your individual needs.

We tried out each kind, with most satisfactory results. It is easy to apply and dries quickly. Best of all, the pigments of color fill in scratches and slight mars, resulting in an even finish. It well deserves to be classed among modern labor savers.



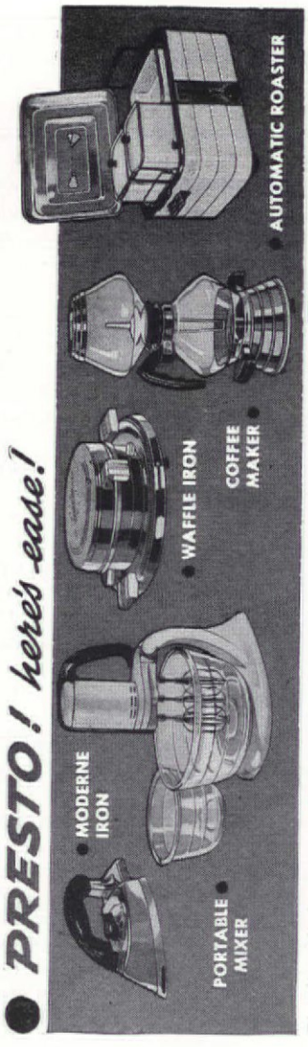
Modern bird life

Never let it be said that we neglect our feathered friends! Not only did we have an article on canaries in January, but we've scouted around to find you this new bird-plunge, from the Hendryx Company. It is about as modern as your own shower, and is completely enclosed so your bird can splash about to his heart's content. You hook it onto the framework around any size or type of cage door, open the door, and let the bird hop in. It comes in red, green, black, white, silver, brass, and chromium.



Stream-lined for efficiency

Style and convenience are combined in this new three-piece kitchen utility set designed by Wilbur Henry Adams for the F. H. Lawson Company. Since the step-on can, stool, and waste basket are similar in line and design, they are in complete harmony with each other as well as



Step into the freer way of home-making, entertaining. Send for folder, "Hours of Leisure." G-E Co., Section E-833, Bridgeport, Conn.

with the most modern kitchen. They come in light green, ivory, red, and white.

Paradox

Believe it or not, there is such a thing as a shakeless cocktail shaker! The Napier Company makes this remarkable thing that requires only a touch of the hand to mix thoroughly any cocktail you fancy. As a further aid to bigger and better parties, instead of pouring the liquid and trusting to luck that you won't drip Manhattans on your new coffee table, you simply push a small lever in the top that makes it run like a faucet. It is silver plated and appeals to men because it is simple and modern, and because it is big enough to hold a full forty-eight ounces.

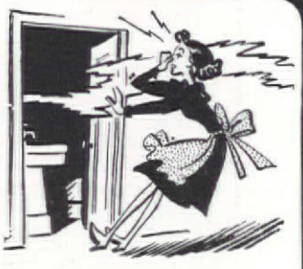


After-dinner coffee

We can think of few more hospitable customs than that of serving coffee in the living room after dinner. For company nights we suggest this really ideal coffee service from Manning-Bowman. The set includes a forty-two-ounce capacity glass coffee maker, eight crystal demi-tasse cups and saucers, a crystal sugar and creamer, two crystal cigarette containers, four crystal ash trays, and a serving tray with crystal handles. Not only can you make three demi-tasse servings for eight guests, but you can be sure that each guest will demand at least three servings—for the coffee would tempt the most knowing gourmet.

New egg cooker

If there is anything that can make getting out of bed on a cold morning a pleasure, it is eggs prepared the way you like them best. When we heard about the new electric egg cooker from the Hankscraft Company, we simply had to tell you about it. Not only is it very fast and no trouble at all, but it makes poached, boiled, scrambled, steam fried, or shirred eggs that are more delicious than anyone could resist. You simply turn on the current, pour a few teaspoons of water into the cooker, and in five seconds the eggs are cooking in live steam. When the steam stops the current is off and the eggs are done to perfection.



Two little letters, P and U,
May come to mind
when smells you rue.
But horrid smells
need shame you never,
For **SANOVAN**
ends P-U's forever!

Shame on P-U's from bathroom, kitchen, all other household odors! Kill them at once with Sanovan, marvelous, odorless household deodorant and cleaner, 101 uses. Only 49c for big combination special at drug and department stores. Money back guarantee. **CASH PRIZES** for Sanovan jingles! Send today for Jolly Jingle folder giving full details. Cosmos Chemical Corporation, Dept. D-2, 81 Washington St., Boston, Mass.

SANOVAN KILLS ODORS

LEAVES NO ODOR

Saved! ...6 JOBS YOU HATE

HERE ARE 6 of the ways clean, absorbent Scot-Towels take the hatefulness out of kitchen work. Sanitary, soft as cloth, they will save your hands, your time and your disposition in DOZENS of other ways besides. *Less than a Penny a Dozen!*



No more greasy dishwater, if you wipe plates first with an immaculate ScotTowel. Peel fruits, vegetables on a ScotTowel, too. Afterwards, one sweep does the cleaning up.

Another clean linen towel ruined! Put up a ScotTowel rack in the bathroom and let your husband and children use soft ScotTowels instead of your good linen ones.





Instead of a dirty stove rag, tear off a clean ScotTowel to wipe off your kitchen stove. Use another to wipe out the sink. That's *two* horrid cloths *less* to wash out afterwards!

Wiping out the washer after the washing is no problem with Scot-Towels in the laundry. And ScotTowels are grand for wiping clothes-lines, wrapping small pieces for ironing.





Quick! Something spilled! There's no frantic searching for the right wiper-upper, and no stained towels to wash if ScotTowels are handy. They sop up spills like magic.

The nastiest job of all! Wiping greasy or "fishy" frying pans . . . and then washing the smelly, messy cloth! Use a clean Scot-Towel for this job!





6 BIG ROLLS AND HOLDER, $1

AND ONLY $1 FOR 3 MONTHS' SUPPLY AND HANDY RACK



Scott Paper Co., Chester, Pa.
If your dealer doesn't sell ScotTowels, send $1 (money or stamps) and you will receive postage paid: *6 rolls of ScotTowels and 1 enameled fixture or send 50¢ for two rolls and 1 fixture.*
Check color of fixture desired: ☐ ivory ☐ pale green.

Name_____

Address_____

Dealer's Name and Address_____ A-3-38

This offer applies only to the U. S. and its insular possessions

MILLIONS PRAISE NEW BITE SIZE CEREAL



NEW.... BITE SIZE CEREAL

no muss.... no crumbling

The "little woman"

[*Continued from page 8*]

Sally kiss him whenever she had a spare breath.

By the time Brownie and John arrived Peter was sitting on Aunt Sally's lap and she was thinking he was wonderful. Then Aunt Sally went to open her suitcase and found she couldn't find the key. She accused Mother of taking it. No, Mother said she hadn't seen it. "Well, Lizzie," said Aunt Sally, "I just must have left it at your house and it's really all your fault because you told me I ought to keep my suitcase locked here on account of little busy fingers. I never lock—"

And Mother was expostulating, "Why Sarah Williams, I did not!" and rushing to the defense of her grandchildren. Brownie managed, amidst chuckles, to get the case to a locksmith and Mother was still trying when he got back to explain what she had meant about locking suitcases. After that, Brownie wasn't scared of Aunt Sally any more. John was shy, but very polite, and graciously arose to give her whatever seat he might happen to have. The second day Aunt Sally taught Peter a very *un*-psychological game about his lunch and looked guilty when I came in upon it. Peter used one of his milder expressions just once and I told her firmly she was lucky she had escaped so easily. Brownie got her started on what a terrible child I had been until I was sure I'd never again be able to complain about my own children's shortcomings. I was filled with abject horror at what my poor parents and aunts must have put up with and would be in just about the lowest depths when Mother would come to my defense. We had our tea and there were a million cookies left for the Book Group. Aunt Sally was enthusiastic about our friends and made a big hit with them. The day she left Peter begged her to stay and ever since, when he sees a train, he says in his most wistful manner, "Aunt Sally's gone on that train. I wish it would bring her back again." Aunt Sally wrote Mother that she told "George" seeing Peter was worth the carfare at least one way! I might almost begin to relax about those Peter expressions except that I fear the neighbors would almost relish a one-way ticket almost anywhere. I must be up and doing. What *was* it I just heard him call David?

Colorado house

[*Continued from page 25*]

boxes of worse proportion. But small modern houses are not necessarily square, single units. They can be designed in varied, interesting forms of irregular composition and of pleasantly contrasted shapes and surfaces.

The house designed by Caspar Forman Hegner and built on hilly ground outside of Denver, Colorado, is an example. To avoid the monotonous appearance of a two-story flat-roofed house, he built this brick one in two sections; a one-story section for living room, dining room, and kitchen, and an adjoining section with bedrooms and bath, half a story higher, and with a garage beneath. It was possible to do this because of the sloping ground at the side of the property; the garage is entered from here and this section of the house is two stories high, although it appears to be only a story and a half in height from the front elevation. The different levels of the roofs add interest to the exterior and provide a well-protected sun deck on the lower roof. The house has been successfully adapted to its site and its irregular outline suits the hilly landscape; it is interesting to note that though this is a thoroughly modern house its outline is not unlike traditional Spanish or adobe architecture.

The plan works particularly well. It is logical and practical; the entrance hall serves the living room, stairway, and kitchen. An adjacent hall, at the head of the eight steps, separating upstairs from downstairs, serves the three bedrooms and bath. There are stairs to the sun deck and to the garage. The dining room and kitchen adjoin and the living room is within easy access of every room in the house. The circulation is fluent and household activities may be conducted with a minimum of trudging up and down stairs and through halls. All of the rooms are well related, yet each is compact and independent and this is equally true of the two sections of the house. Beds, dressing tables, and cabinets are built in the bedrooms and living room; the kitchen and bathroom have new, structurally installed equipment. All of the interior walls are of knotty pine, or of fir or mahogany plywood, and the doors are set flush with the walls. There is an interesting brick and plaster fireplace of modern design and the house is thoroughly insulated against sound as well as weather.

THE NEW WAY TO CLEAN A ROOM



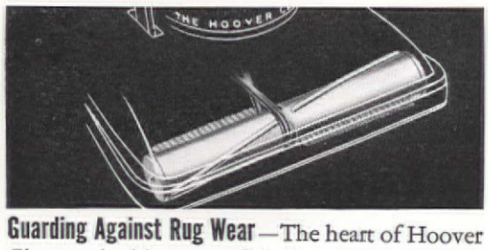
Rugs and Carpets—The modern way—no hurried back-and-forth motion, no digging in. Use a beautiful Hoover Cleaning Ensemble. Run it slowly, easily, over the rug. It does the cleaning, not you. Note its super-lightness. Made with magnesium (⅓ lighter than aluminum) to make your cleaning effortless.



Davenport—Change Hoover Ensemble from rug cleaner to furniture cleaner instantly. Simply insert tool connector in cleaner slot, attach upholstery brush and go over fabric briskly.



Linoleum, Lamp Shades, Bare Floors—Tools for these and many other uses—bookshelves, mattresses, radios, mantels, motor car interiors, clothing—in Handy Cleaning Kit.



Guarding Against Rug Wear—The heart of Hoover Cleaners is this patented Agitator. Positive Agitation revives color, fluffs nap, removes deep-lying grit. *Guaranteed to prolong rug life.*

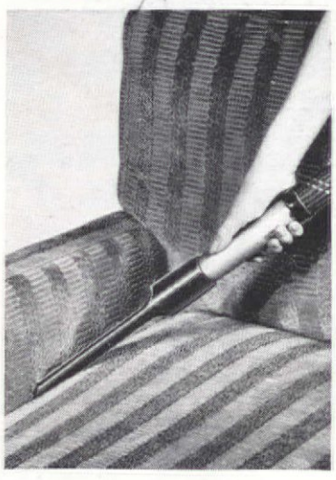
Draperies—To prevent dust-streaks, go over them with the proper Hoover Cleaning Tool from Handy Cleaning Kit. Use extension tube to save reaching. Tools made with light duralumin for easy use.



Guards Against Moths—Hoover cleaning on rugs and furnishings protects against moth damage, by removing eggs and larvae.

Picks Up Dog Hairs—Dog owners say that only the Hoover Cleaner can get dog hairs out of carpets.

Chair Crevices—These catch-alls for dirt can be cleaned as easily as surface upholstery. Use the flat nozzle of the Ensemble for this. Use it also for blowing dirt out of radiator covers, piano and radio, and any other crannies where dirt collects.



● This is the modern way to clean a room—the way that's easier and quicker for you—the way that keeps your rugs and furnishings looking fresh, clean and color-bright. Hoover—and Hoover alone—offers you all these and many other conveniences.

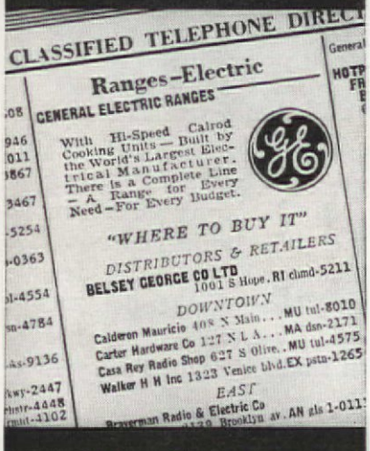
Three Hoover Cleaners, to suit your needs and budget—One Fifty Cleaning Ensemble, finest cleaner made; Hoover "300," at only $49.75; and new, low-priced Model 25 Cleaning Ensemble (*illustrated above*)—Cleaner alone, $65.00; Cleaning Tools, $14.50. Try any of them through the neighborhood representative of a leading local store. It's easy to own a Hoover. Model 25, illustrated, $1.25 a week, payable monthly, with small carrying charge.

HOOVER
REG. U. S. PAT. OFF.
Cleaning Ensembles

18-second man hunt



How quickly can *you* locate a dealer of some advertised brand? It's just a matter of seconds, when you use the Classified Telephone Directory. See the simple example below.


CLASSIFIED TELEPHONE DIREC

Ranges–Electric

GENERAL ELECTRIC RANGES

With Hi-Speed Calrod Cooking Units — Built by the World's Largest Electrical Manufacturer. There is a Complete Line — A Range for Every Need—For Every Budget.

"WHERE TO BUY IT"

DISTRIBUTORS & RETAILERS

BELSEY GEORGE CO LTD 1001 S Hope . RI clmd-5211

DOWNTOWN

Calderon Mauricio 408 N Main . . . MU tul-8010
Carter Hardware Co 127 N L A . . . MA dsn-2171
Casa Rey Radio Shop 627 S Olive . . MU tul-4575
Walker H H Inc 1323 Venice blvd . EX psn-1265

EAST

Braverman Radio & Electric Co . . . AN gls 1-011

Note reference to Classified in General Electric advertisement opposite.

Bees—why not?

[*Continued from page 28*]

once made on a hornet's nest.

"Oh, forget it," said my beekeeping friend. "You think you're so important that every bee wants to murder you on sight. Handle them right and they'll hardly know you're living. You can take the whole brood nest to pieces and put it together again, and they'll pay no attention—provided you do it according to Hoyle, and know what it's all about."

"But the bees haven't read the bee books," I objected. "And they haven't talked with you, either."

"No, but I've talked with them," he retorted. "Now listen: You'll get stung now and then, of course. We all do. But what does it amount to? Why, it hurts for about thirty seconds; then you forget it and an hour or so later the chances are you can't find the place. That's the situation in the vast majority of cases when you are immune to the bee virus as I am. The average person gets that way after working with bees for a while; at first a sting causes swelling and itching. If you are one of the rare exceptions—one in ten thousand or more, according to authoritative investigations—that react differently, and are seriously susceptible to the effects of stings, you may have to forego the delightful pastime of keeping bees. Generally speaking, it's mainly a mental hazard. If you're not afraid of a sting it becomes just a trifle."

"What about gloves?"

"Oh, sure—" His tone was amiable and mildly condescending now; I guessed he knew he had me. "Wear gloves at first, till you acquire some confidence. But they're a nuisance, hardly compatible with a beekeeper's self-respect, and you'll discard them before long. Of course you know that you wear a veil and use a smoker, and fasten your pants cuffs with bicycle clips."

The upshot was that, although it was then September and one normally starts beekeeping in the spring, we sent for bee supply catalogues, a couple of bee books, agricultural department bulletins and the like, and were soon in up to our necks. We ordered five hives, two veils, two pairs of gloves, a smoker, a hive tool (for opening the hives), frames (in which the bees construct their combs), supers (which are upper stories where the bees store their surplus honey), comb foundation (sheets of wax on which the bees start their comb-building), and the other items needed at first.

The hives came "knocked down" and we spent interesting hours nailing the carefully milled parts together, and painting the finished structures (white is the usual color for hives). And we contracted for a complete colony of bees—only one, you see; the extra hives were for the natural increase that would come at no further cost to us. We bought the bees from a beekeeper (incidentally a carpenter) who lived ten miles down a country road and who charged us plenty, knowing, I suppose, that he had us in the hollow of his hand. He was like something out of a picture book, with a gray beard to his waist, keen blue eyes, and the general look of an overalled professor of entomology. When he talked about his bees, he spoke with the honeyed tongue of an angel, and we sat at his feet and learned.

He delivered the bees and put them, with a supply of honey, in one of our new hives. As fall was upon us, our acquaintance with the bees went no further just then. But on an eventful day in early spring we opened the hive, clad, of course, in "full armor," including gloves. From then on we took occasional peeks, to see how the brood rearing was coming along and watched the colony grow from about 15,000 bees (its spring strength) to possibly 50,000 or 60,000 as the honey flow approached.

If you are quite unfamiliar with bee biology, here is a very sketchy outline of the yearly life cycle in an apiary: With the coming of spring and the opening of the first blossoms, the bees awake from their winter "hibernation" and start collecting nectar (the raw material of honey) and pollen, and storing these materials in the combs which they build in the frames. Meanwhile the queen starts anew laying eggs from which come young bees, including, ordinarily, one or more young queens. So long as there is vacant space for the honey, the colony increases in numbers, storing up increased quantities as the season and the nectar flow advance. By removing the supers or honey storage sections as fast as the combs are filled, sealed, and allowed to ripen, and replacing them with empty sections, the beekeeper takes advantage of the summer activity. But if the colony becomes too crowded and a second queen is allowed to mature, part of the bees and one of the queens leave the hive as a "swarm" to take up housekeeping elsewhere—in an empty hive made ready by the beekeeper if he is foresighted; in some other apiary, or perhaps a hollow tree, if he is neglectful or unlucky.

In the fall, enough honey is left in the hive to meet the colony's modest needs during the inactive

[*Please turn to page 74*]



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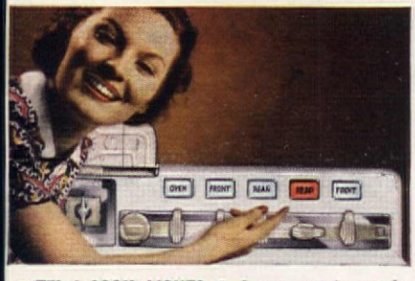
AH-3

MRS. AMERICA -- HERE'S YOUR NEW RANGE!

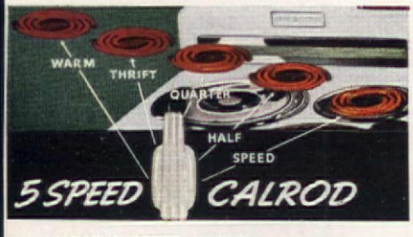
YOU'VE wanted a *new* range, Mrs. America—a brilliantly beautiful range that cooks foods better and requires less of your time and effort than old-fashioned methods. *Here it is*—the new General Electric! New in styling. New in automatic features. New in downright dollar-for-dollar value! Your new General Electric Range will be one of the best investments you'll make this year. See it today!



Today's Completely Modern Electric Range—with these THREE THRIFTY FEATURES



1 TEL-A-COOK LIGHTS. Inform you instantly when and where the current is on, and indicate the degree of heat being applied. Saves electric current by making waste practically impossible. A new, exclusively G-E feature.



2 SELECT-A-SPEED CALROD COOKING UNIT. Five cooking heats from one unit, with one switch! Hi-Speed, Half-Speed, Quarter-Speed for cooking; Thrift-Speed for simmering; for keeping food warm, a low Warm-Speed.



3 TRIPL-OVEN. Three-ovens-in-one. Small Speed Oven for single-shelf cooking, 10% to 30% faster, saves up to 40% in current. Extra-large Master Oven. Super-Broiler with greater flexibility in speed and capacity.

SIMPLIFIES THE FINE ART OF GOOD COOKING. You won't have to learn to cook all over again with a new G-E Range. But you *will* be relieved of much of the routine in daily meal-preparation. And you'll win new honors as a cook, too, for foods *are better* cooked electrically. The intense, clean cooking heat is accurately controlled *automatically* and you get recipe-book results.

YOU'LL ALWAYS BE GLAD YOU BOUGHT A G-E RANGE! Here are a few of the many convenience and economy features of the new 1938 G-E Range shown above:

High-Speed Calrod Cooking Units • Generous Sized Thrift Cooker • No-Stain Vent • Adjustable Non-tip Sliding Shelves • Automatic Interior Oven Light • Automatic Oven Timer • Built-in Minute Minder Chime

There are seven other new General Electric models with many of the above features. Ask your dealer to show you the range with the features you want.



A NEW TASTE THRILL! Meals cooked with a General Electric give new taste thrills! There is no need for watchful waiting to insure perfect results. You simply set the automatic oven control. At the right time, your meal is all ready to serve, perfectly cooked and piping hot. Economical, too! The average cost of current is less than a nickel a meal. General Electric Co., Appliance Division, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC RANGE

ELECTRIC COOKERY IS CLEAN, COOL, FAST, ECONOMICAL AND ASSURES BETTER RESULTS

A hilltop house in Iowa

[*Continued from page 21*]

high bluffs, locally called the Palisades. Generally, however, the earth is rounded into smooth hills; the idea is to have a hillside of your own. Driving along the paved highways one catches a glimpse of new homes set back from the road on every hand.

The notion of buying a small piece of country acreage appealed to Mr. Anderson. His mother's hobby was collecting antiques. Add to that all the room she wanted for her flower garden and life would be complete. Without more controversy, he purchased ten acres, about three miles from the city on a hillside site set back from the highway a quarter of a mile. It was ideal, and Mrs. Anderson was as enthusiastic as her son had anticipated. In addition to her own flower garden, she immediately made plans for an extensive truck garden.

This was to be a little house, well built, with all the conveniences of a city apartment; and Bruce McKay was employed to build it. But it was not as easy as it sounds. Tiny houses offer a difficult problem in floor plan and design, if the client is to be given all that is desired. According to the topography of the Anderson home site, the house had to be low and wide. It was agreed the house should be built of brick and wood siding painted white.

How well Mr. McKay lived up to his contract may be seen in the illustrations of the house. A winding driveway leads in to the house from the main highway and swings around at the foot of the hillside. It was impractical to bring the driveway abruptly up the hillside to the front façade so it makes a more gradual climb to the opposite side of the house, where stone steps lead up to the open terrace. With this arrangement in mind a central hall was planned running through the house, with an attractive entrance at either end.

Entering the central hall the living room is on one side with the dining room on the other. The fireplace end of the living room is paneled with wide boards, painted white. The wall at the left of the fireplace has built-in bookshelves on either side and over a center window. The other two walls are covered with light beige paper.

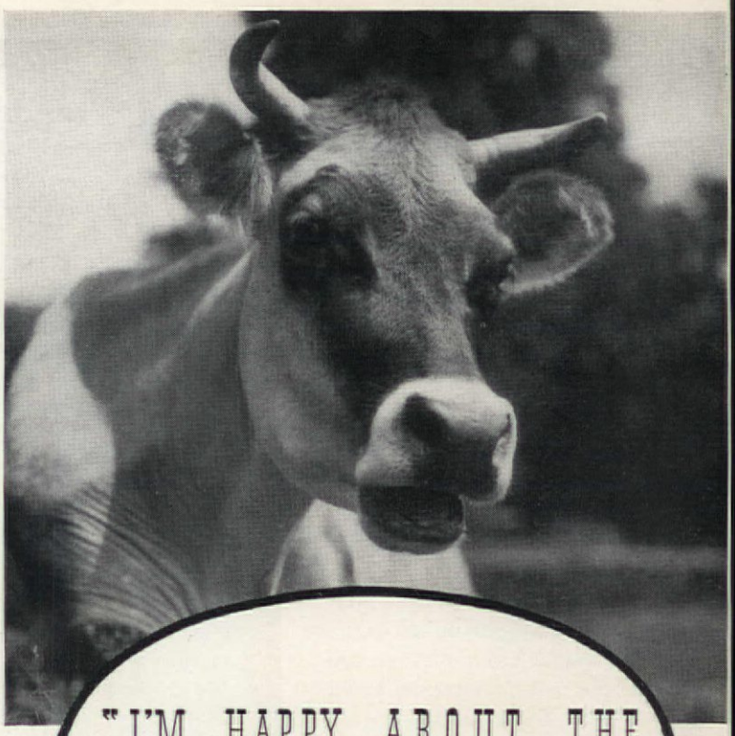
Windows are left uncurtained for an excellent reason. The view, any way you may look, is breathtaking. Imagine looking from the living-room bay window to a river bordered with trees, and on to upland pastures and cultivated hillsides for a distance of twenty miles! The valleys of this section of Iowa are among the richest in America. Wisely then, only Venetian blinds are used.

The color scheme of the room is the strong blue, lacquer red, and antique white found in the fine old Oriental rug. The sofa in the window is upholstered in blue damask, the rocker is covered in blue velvet, while the damask cover of the straight chair has a beige ground with a small blue and lacquer red design. The davenport has a solid blue linen cover, with the accompanying lounge chair slip-covered in blue and white chintz. The fine painting above the davenport is by E. Pieters. The fireside lounge chair is upholstered in Chinese lacquer velvet.

It is home to Mrs. Anderson, a miniature of the old family house, with just enough of her old antiques to give the familiar background and yet be uncluttered. The old tables have been in the family for years or collected, each with a story of its own. The mantel girandoles are very handsome. An old Chinese lacquer tea bin serves as a fireplace coal box. The lamp bases, except for those at either end of the davenport, are old oilers, pieced pewter, and cloisonné. All of the shades are cream color, and, with one exception, are made of homespun linen. The old Seth Thomas clock, hung at the right of the bay window and a vital part of the Anderson household for many years, is still marking off time. Treasured old keepsakes, such as a ruby and crystal butter dish, used as a cigarette box, lustre pitchers, old pewter, and Sheffield are employed sparingly as accessories. Nothing is crowded. Instead, Mrs. Anderson has a reserve treasure chest which allows for frequent changes of bric-a-brac.

In a house where inches count, dining-room space is limited, but by a clever furniture arrangement this fact is concealed. The dining room has unforgettable charm. Perhaps it is the fine antique furnishings, or maybe the madras curtains, which give such dignity.

This house reminds us of how often we see homes, though technically correct in interior decoration, lacking the individuality which makes them characteristic of the owners. Here we have a house with personality because every guest in the house seems to fall a victim of its inimitable charm. It was originally built as a small house with three bedrooms, one of which was for overnight hospitality. Before the house was six months old, it was necessary to add two extra bedrooms and a bath upstairs. Friends came for a meal and remained for the week end. No reflection on the friends, however! It is just the way of some folk and some houses.



"I'M HAPPY ABOUT THE WHOLE THING"

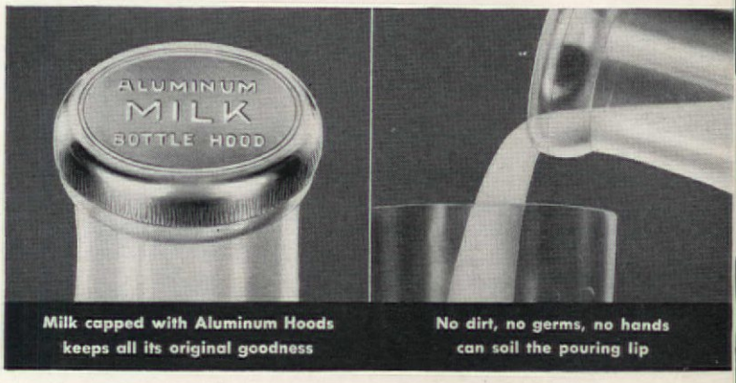
"The whole thing" being the bonnets of pure Aluminum so many dairies are putting on their bottles to KEEP moo-cow's milk clean. They are moisture-proof and tamper-proof. Taste-proof and odor-proof. And they cover the pouring lip, keep it as free from dirt and germs as the inside of the bottle itself.

Mothers, doctors and health commissioners everywhere endorse Aluminum Milk Hoods. They safeguard family health. Consider yourself fortunate if you live in one of the thousand or more communities where dairies deliver milk sealed this most sanitary way. Ask your dairy. ALUMINUM COMPANY OF AMERICA, 1901 Gulf Building, Pittsburgh, Pennsylvania.

ALUMINUM HOODS

FRIENDLY TO FOOD

KEEP MILK CLEANEST



Milk capped with Aluminum Hoods keeps all its original goodness

No dirt, no germs, no hands can soil the pouring lip

PLEASE! *Guard Baby with this Charmed Circle*



O DILIGENT MOTHER! . . . There's a bit more to radiant health than your wise choice of diet: There's the very important matter of the kind of utensil you use for preparing baby's food.

Nature made Aluminum friendly to food; "Wear-Ever" is Aluminum at its best. "Wear-Ever" preserves the food values — the minerals, the vitamins baby needs. Milk cooked in Aluminum retains the maximum amount of Vitamin-C. Cooked in "Wear-Ever," foods retain delicious natural flavors bestowed by Nature.

And "Wear-Ever" is most economical, too. Aluminum, you know, conducts heat many times as fast as other commonly used materials. "Wear-Ever" always uses *thick* Aluminum, so there is plenty of metal to conduct heat to all parts of the food. That saves fuel. Foods cook better, too. And never a worry about hot spots with "Wear-Ever."

Millions of mothers are using "Wear-Ever" every day. Join them in the charmed circle of Flavor-Health-Economy.

"Wear-Ever"
Aluminum
COOKING UTENSILS

MADE IN NEW KENSINGTON, PENNSYLVANIA



THE SIMPLE WAY TO CHOOSE THE BEST COOKING UTENSIL

Look at the bottom of every utensil you buy. If you find the familiar "Wear-Ever" Trade Mark stamped there, you are sure the utensil is made of extra hard, *thick*, sheet Aluminum, finished to perfection, and ready to give you years of healthful service. "Wear-Ever" has been *the* word for quality for 38 years.



THE DYES HAVE IT! In Bigelow rugs and carpets you'll find the happy combination of the world's fastest dyes, imported Lively Wool and the smartest styles you or any decorator could want. Have you been longing for *exactly* a certain color? Don't give it another worry . . . simply drop into a store today and ask to see Bigelow broadloom, plain or figured, and Bigelow Tailor-Made rugs in dozens of usually hard-to-find sizes. Choose from a variety of grades and prices, beginning at $39.95 for a 9 by 12 rug or $3.50 a square yard for carpet. The Bigelow Weavers, Dept. 38A, 140 Madison Avenue, New York.

LIVELY WOOL SPRINGS BACK UNDERFOOT

RUGS & CARPETS BY
BIGELOW WEAVERS

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The Bigelow Weavers

WANT to cook up a room scheme? "Bigelow's Folio of Room Recipes" is free in rug departments or send 10c to above address.

LOOK for this label of quality at the edge of every Bigelow rug or carpet.

Period furniture for present-day homes

[Continued from page 35]

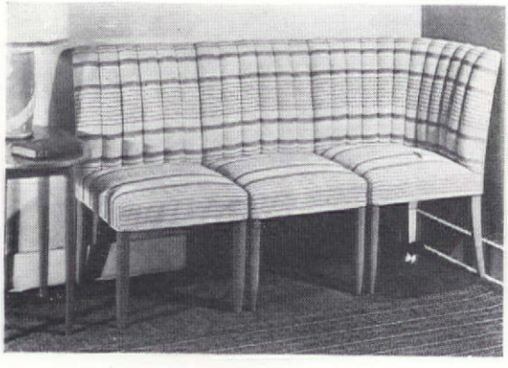
manufactured in quantities. There were countless new materials and it was only natural that the designers should try to take advantage of them. As in all ages, there was need for a style expressing contemporary life; it would have been little credit to our generation if we had not developed a new style and a new technique of producing it.

The first Modern furniture failed largely because it was too extreme. We were expected to find our happiness in either bulky padded curves or rigid angles. Above all else, we were to forsake the lovely human things that make any home more beautiful and have only the functional furniture of the day. The reaction against Victorian over-decoration was natural and wise, but at first it was carried too far.

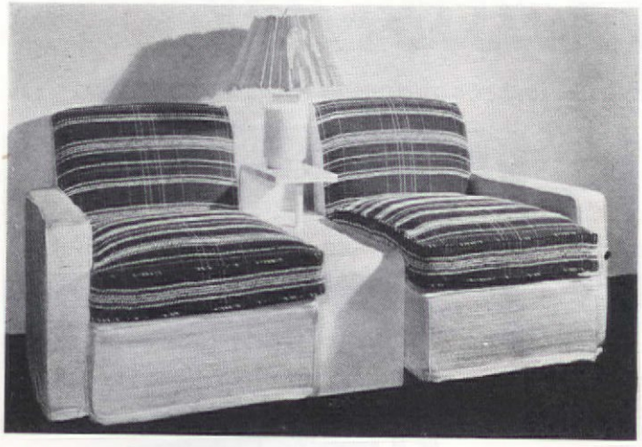
Gradually the shouting died down and the insistence for something entirely new and different gave way to a sane appreciation of the fact that the basic principles of beauty in design always have been and probably always will be the same. Likewise, designers remembered that human nature is human nature, and finally began to produce furniture with the combined virtues of beauty, comfort, efficiency and contemporary taste.

Let us look around at the beautiful things that we now accept as the real Modern style. Probably its most important characteristic is its simplicity. It is frank, quietly poised and sure of itself, at once striking and subdued. The general atmosphere is one of light and space, with no clutter of things that don't belong and contribute to the final effect. Each room is arranged for living rather than for display purposes. Unusual fabrics, woods, and an occasional well-chosen art object that seems to be a part of the scheme contribute interest. New materials used with skill and





Above, a walnut table that is at home in the foyer opens to seat eight comfortably. It and the boulster-back side chairs in off-white leatherette are from Modernage. The "Jonjak Group" sectional sofa from the Michigan Seating Company, left, is smart and versatile



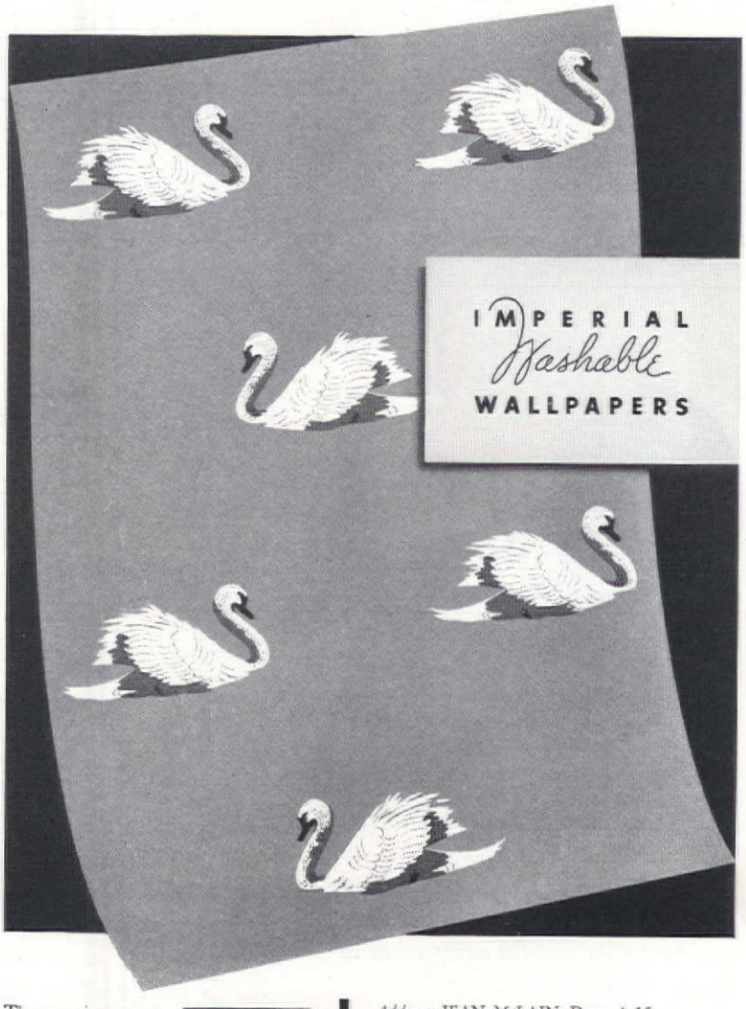
A divided love seat from Modernage suggests many interesting arrangements. Here an oyster white lacquered table picks up the white and contrasts smartly with the green and beige rough cotton plaid upholstery fabric. Such a group makes for conversation

"The new Imperial papers have delightful freshness in color and design"

says McCLELLAND BARCLAY, *world-famous artist and magazine illustrator*



NEW decorative trends are established in these lovely 1938 Imperial *Washable* Wallpapers. See their intriguing designs, and subtle color combinations. To see them is to want them. Remember, too—only Imperial has made wallpaper that is guaranteed washable and fast to light, without impairing the soft, deep tones of true water-color printing that give real beauty to fine wallpaper. Ask your decorator or paperhanger to show you Imperial. Be sure to look for the silver label that identifies genuine Imperial *Washable* Wallpapers in sample books.



The most important facts about color and design in beautifying your home are told in Jean McLain's new book, "The Romance of Modern Decoration." Read it—be sure you're right. Send 10¢ to cover mailing costs. *Use this coupon for Jean McLain's FREE advice on individual decorating problems. She will send you samples of appropriate Imperial Washable Wallpapers and tell you the nearest place to buy them.*



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Give this information for every room

Type of Room.....
Size (Dimensions).....
Exposure.....
Type of Furniture.....
Color Scheme Preferred.....

☐ **Please also send me your book, "The Romance of Modern Decoration," for which I enclose 10¢.**

Name.....
Street.....City & State.....

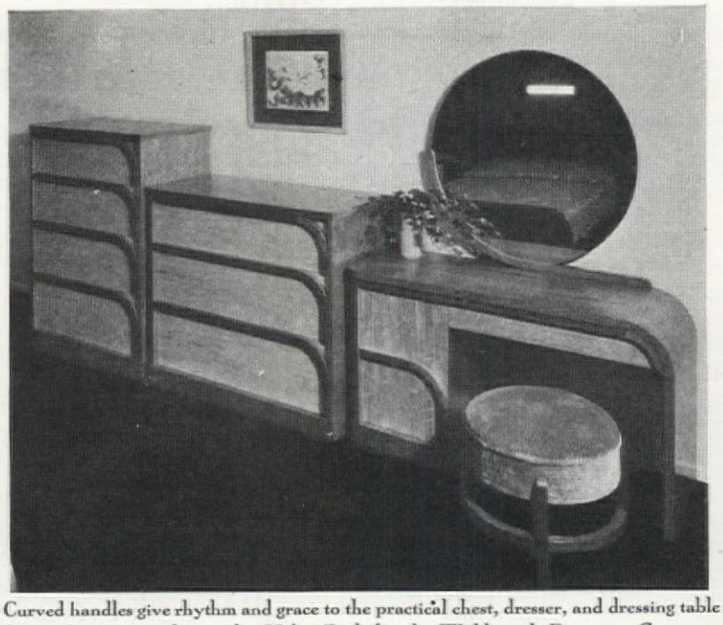
FRANCHISED DISTRIBUTORS, DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE

Copr. 1938 Imperial Paper & Color Corp.

imagination lend character of the day. Broad, sweeping fields of one color or material help to create the feeling of space. Discriminating taste is apparent in the fewer but more intelligently chosen pieces of furniture.

Furniture lines are clean, simple, and often really distinguished. Elaborate curves, mouldings and carved ornaments that are difficult to produce by machine are completely eliminated. Rather than abrupt changes from curves to straight lines, the two blend harmoniously, each complementing and enhancing the other. Beautiful woods, natural, bleached, or painted, newly popular materials like glass and metal, subdued patterns and unusual fabric textures make this furniture interesting and human. It is an excellent background for contemporary life.

In addition to its beauty, it is designed for the express purpose of making life run more smoothly and efficiently. Consider, for instance, the unit and sectional pieces. They lend themselves to many different arrangements—to the ones that answer our needs of the moment. For those who must save space, there are all kinds of "double duty" pieces. Nothing could be more practical and easy to keep in good condition than the simple wood surfaces with no dust-collecting, carved ornaments. Since the designers think first of purpose and use, and then about how this can best be expressed in terms of the new beauty, the furniture is entirely practical.

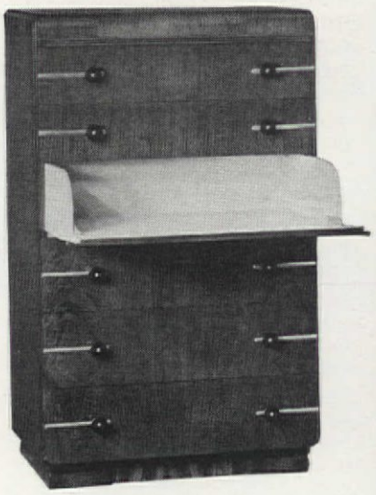


Curved handles give rhythm and grace to the practical chest, dresser, and dressing table designed as sectional units by Helen Park for the Widdicomb Furniture Company

Fabrics express the new mode admirably. They are as practical as they are smart, for they are sturdy and often easily washed. More often than not they rely on texture for a patterned effect. If the interest is achieved by color, it is usually a subtle combination of two or three basic hues.

Decorators have already learned that a sprightly Modern color scheme, an occasional bit of furniture, or several fabrics bring new life to the traditional interior. There is no longer a question about combining the old and the new, provided it is done with care and taste. For instance, if your home is late eighteenth century English, a Modern built-in bookcase, a pair of slender end tables, or new draperies and upholstery fabrics in the contemporary style may be harmoniously used. A frameless mirror from mantel to ceiling will make your living room seem infinitely larger. Some of the new blond

The Fashion-Flow chest with desk compartment, is from the B. P. John Furniture Company. It has fine large drawers and is available in cherry, walnut, mahogany, and bleached birdseye maple





DON'T BE A TISSUE FUMBLER!

BUY KLEENEX* IN THE SERV-A-TISSUE BOX

it Saves as it Serves—just one double tissue at a time

● Life's too short to fumble with clumsy boxes... to tolerate inferior tissues that can't compare with Kleenex. So buy the Kleenex Serv-a-Tissue box today. Only Kleenex has it... box of 200 sheets now 2 for 25c. It's the handy size for every room in the house and for your car.

New! **KLEENEX LIPSTICK TISSUES for handbag and dressing table. End lipstick stains on towels, gloves, hankies! 12 packs, Cellophane-wrapped, only 20c.**

When sniffles start . . .

During colds, it's good policy to put aside handkerchiefs and use Kleenex instead. See how it soothes your nose and saves money as it reduces handkerchief washing. What's more, Kleenex tends to hold germs, thus checks the spread of colds through the family. You use each tissue just once—then destroy, germs and all.

Use Kleenex, too, to remove face creams and cosmetics; to dust and polish; as a kitchen help; for baby; and for countless other uses. In the car, Kleenex comes in handy to wipe hands, windshield and greasy places.





KLEENEX* DISPOSABLE TISSUES

(*Trade Mark Reg. U. S. Patent Office)



Buy this Tissue for Safety—and Save with the 2,000-Sheet Roll

Satin Tissue is *safe* for everyone. Actually first choice in many hospitals! Yet you save money—because the 2,000-sheet roll holds two to three times as many sheets as others. In Pure White, Natural, and smart colors. Fits all fixtures. 25¢ a roll or in 4-roll cartons. At better drug, grocery and department stores. Or write A.P.W. Paper Co., Albany, N. Y.

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ITCHING
Wherever it occurs and however irritated the skin, relieve it quickly with soothing
Resinol

Have You a Menu Maker?
Is there a Menu Maker in your home? Are you filing The American Home recipes? If not, let us tell you about this famous system designed by the Editor. A postcard to The American Home, 251 Fourth Avenue, New York City will bring you full particulars.

HOW TO REMOVE CORNS
—without using pads or knife



Just drop Freezone on any tender, touchy corn. Quickly it stops aching. Then in a few days you can lift that old, bothersome corn right off with your fingers. A bottle of Freezone costs a few cents at any drug store and is sufficient to remove most hard corns, soft corns, and calluses. Try it.

FREEZONE

wood finishes may emphasize the mellow beauty of mahogany. If you take great care to preserve the original feeling and personality of the room, you can go ahead with confidence in the Modern additions.

For those fortunate enough to be doing a whole room or house, Modern is as economical as it is effective. Since you will buy much less furniture, you can afford better quality and thus have an attractive home at little cost. The Modern effect of space and air is best achieved by a few well-chosen things that serve several purposes. Since Modern has done away with most surface embellishments and decorations, you get better workmanship and materials in their simpler forms. Where a few years ago you might have had four or five vases, several pictures, and many insignificant decorative knickknacks, today you will find one fine painting or art object that is really worthy



Heywood Wakefield's efficient desk with book shelves and good-size drawers

of a place in your home. Everything in your home will have a reason for its existence, and even the smallest ash tray will do its part toward making the final effect one of beauty and harmony. Modern designers are taking our problems in hand and solving them wisely, and there is every reason in the world for taking advantage of their products.

Descriptions of furniture shown on page 35

1. Ebonized mahogany is the wood used in this Herman Miller combination desk and bookcase from Flint and Horner. Notice the convenient drawers and cabinet space, ample bookshelves, and practical desk unit.

2. A room from Dunbar shows some excellent furniture designs in bleached mahogany. The sim-

[*Please turn to page 68*]



For Mother deals with COLDS the modern direct way . . . with specialized medication

AFTER ALL, it is plain common sense to fight the miserable symptoms of a cold not only promptly—*when* you feel them—but also direct—*where* you feel them. In dealing with different types and stages of colds, so much depends on the proper use at the proper time of *specialized* medication.

When Colds THREATEN



At the first warning sneeze or sniffle, or the slightest irritation in the nose—quick!—put a few drops of Vicks VA-TRO-NOL up each nostril.

VA-TRO-NOL is *specialized* medication for the nose and upper throat, where 3 out of 4 colds start. It aids Nature's own first line of defense against colds. Used in time, it helps to *prevent* many colds—or to throw off head colds in their early stages.

Clears Stuffed-Up Heads. Even when your head is all clogged up from a cold, Va-tro-nol brings comforting relief. It clears away clogging mucus, reduces swollen membranes, and helps keep sinuses open. It lets you *breathe* again.

And Va-tro-nol is so convenient, so easy to use—at home or at work. Keep it handy—use it *early*.

If a Cold STRIKES



If first signs have been neglected—or a cold strikes without warning—use Vicks VAPORUB, the safe, *external* treatment. Just massage it on throat, chest, *and back* at bedtime. No "dosing"—no stomach upsets. Best of all, no long waiting for relief to begin. For VAPORUB attacks the distressing symptoms *direct*—right where you feel them. It acts *direct* through the skin like a poultice, and *direct* on the irritated air-passages with its medicated vapors.

This double action loosens phlegm—relieves irritation and coughing—helps break local congestion.

Relieves While You Sleep. Long after restful sleep comes, VapoRub keeps right on working. And often, by morning the worst of the cold is over.

Proved in Clinical Tests Among 17,353 People

Both Va-tro-nol and VapoRub have been *doubly proved* for you—by everyday use in millions of homes, and by one of the largest series of clinical tests ever made on colds. For full details see the special folder—"Vicks Plan for Better Control of Colds"—which comes in each Vicks package.

VICKS

VA-TRO-NOL	VAPORUB
Used at the first warning sneeze or sniffle	Just rubbed on the throat, chest, *and back*

Helps PREVENT many colds — Helps END a cold sooner



2 BIG RADIO SHOWS: Sunday 7 P.M. *(EST)*—*famous guest stars featuring* JEANETTE MacDONALD . . . Mon., Wed., Fri., 10:30 A. M. *(EST)* TONY WONS. *Both Columbia Network.*

OVER 53 ~~26~~ 17 MILLION VICK AIDS USED YEARLY FOR BETTER CONTROL OF COLDS



What can a Woman do

to Save Her Home?

Every instant of the day homes are getting into trouble. Fires. Burglaries. Accidents, with heavy suits for damages. And the sad part of it is, that at least half the cost of these troubles must be paid out of savings accounts, or from increased mortgages, or through the actual sale of the home owner's property. Why? Because most homes today are either not insured, or under-insured, or improperly insured, or wastefully insured.

Is *your* home properly protected? Are the things you love and always want to keep insured for the amount you think they actually are worth? Do you have the proper coverages? Sit down with your husband and insurance man and make a good thorough study of the insurance policies you now have. Let your insurance agent show the weaknesses in your present insurance and have him outline a perfect protection plan. And follow his advice—step by step, according to your means. Today. Before it is too late.

This Booklet Will Help You. Send for it



Here is a simple yet interesting booklet on all the different types of insurance for the home. It shows how to protect everything—your furniture, furs, silverware, camera, clothes. It tells how to get free rent in case of fire. How to insure servants. How to cut insurance costs. And many other things a home owner should know. Send for your free copy today.

The EMPLOYERS' GROUP

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Gentlemen: Send me without obligation, your new booklet "Insurance for the Home."

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MORTGAGE REVISION

Legislation is pending in Congress at the present time for the expansion of the Federal Housing Administration and the National Housing Act. Changes are proposed in the existing measure with the intention of providing the impetus for an upturn in the building of small houses

CARL E. HERTER

THE Federal Housing Authority has operated under the National Housing Act chiefly by insuring mortgages financed by bankers and private capital. Under the existing plan, the prospective home owner must have, in cash or its land equivalent, twenty per cent of the total cost of his prospective land and house. He may finance the remainder on an Insured Mortgage Loan which he pays off in monthly payments; each payment includes his monthly installment and one twelfth of his annual interest, service charge, mortgage insurance, taxes, and fire insurance. This Insured Mortgage System offers home builders the additional inducement of a number of protective features:

1. Appraisal of a proposed house site. The desirability of the neighborhood is studied, as well as the transportation facilities and utilities available, and the accessibility to schools and parks.

2. Examination by FHA architects of the plans and specifications of a proposed house. They are appraised for sound construction and good design and they have to satisfy the FHA minimum construction requirements. These requirements are a basic building code of good construction which builders are encouraged to amplify. During construction of an approved house, three supervisory inspections are made in which materials and workmanship are both carefully checked.

Approximate monthly costs of financing a house under the FHA Insured Mortgage System

	Appraised Value of House and Land	$3,750	$5,000	$7,500	$10,000	$15,000	$20,000
	Minimum 20% Down Payment or Land Equivalent	750	1,000	1,500	2,000	3,000	4,000
	Maximum 80% Mortgage Loan	3,000	4,000	6,000	8,000	12,000	16,000
	Installment and Interest	19.80	26.40	39.60	52.80	79.20	105.60
Approximate Monthly Payments over Period of 20 Years	Maximum Service Charge	1.23	1.64	2.46	3.28	4.92	6.56
	Mortgage Insurance	1.25	1.67	2.50	3.33	5.00	6.67
	Estimated Taxes	6.25	8.33	12.50	16.66	25.00	33.33
	Estimated Fire Insurance	.39	.52	.78	1.04	1.55	2.07
	Approximate Monthly Payments	28.92	38.56	57.84	77.11	115.67	154.23

Interest is figured at 5%. Service charge is figured at ½ of 1%. Fire insurance is figured on 1/6 of 1% of 75% of the appraised value. The taxes are based on 2% of the appraised value. (They may run as high as 3½% in metropolitan districts.)

To the above monthly totals add the cost of heating fuel: $7 monthly for the smaller home; $10 monthly for the average home. Winter air conditioning would probably cost around $25 more per season. A charge of 1% of the cost of the house should cover maintenance for the year.

Possible monthly costs of financing a house under the proposed financing arrangement

	Appraised Value of House and Land	$4,000	$5,000	$7,000	$8,000	$10,000	$15,000
	Minimum Down Payment or Land Equivalent	400*	500*	800**	1,000**	1,400**	3,000***
	Maximum Mortgage	3,600	4,500	6,200	7,000	8,600	12,000
	Installment and Interest	23.76	29.70	40.92	46.20	56.76	79.20
Approximate Monthly Payments over Period of 20 Years	Maximum Service Charge	None	None	None	None	None	None
	Mortgage Insurance	.75	.94	1.29	1.46	1.79	2.50
	Estimated Taxes	6.66	8.33	11.66	13.33	16.66	25.00
	Estimated Fire Insurance	.42	.52	.73	.84	1.04	1.55
	Approx. Total Monthly Payments	31.59	39.49	54.60	61.83	76.25	108.25

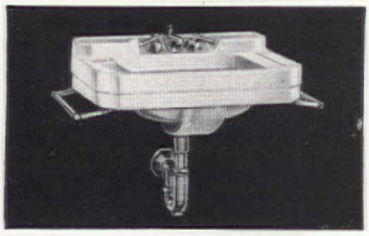
*Down payment figured at 10% up to $6,000. **Down payment figured at 10% up to $6,000 and at 10% and 20% between $6,000 and $10,000. ***Down payment figured at straight 20% on appraised values over $10,000.

Interest assumed to be 5%. No service charge estimated. Mortgage insurance at ¼ of 1%; it will be increased to ½ of 1% on mortgages insured after July 1, 1939. Taxes figured at 2% of appraised valuation. (In metropolitan districts it may run as high as 3½%.) Fire insurance figured at 1/6 of 1% of 75% of the appraised valuation. Add fuel and maintenance costs.



"Beauty's just the half of it" in CASE vitreous china fixtures

Yes—Case fixtures are beautiful. Smart, trim lines reflect a rare beauty of design, and rich colors (in a wide variety) add the final touch to a bathroom you will be proud to own. But there is more—lots more—than just beauty to Case vitreous china bathroom fixtures.



The Cosmette, for instance, is especially practical for powder rooms. It actually projects only 13½" from the wall, yet it provides generous shelf room for toilet articles. Notice how the concealed front overflow improves appearance.



The T/N ONE-PIECE water closet is the final word in beauty combined with utility. There is no raised tank. Seat and shelf are on the same level. The T/N cannot overflow... its quiet operation is a revelation. And although the T/N is the favorite for costly bathrooms, it can be included in the most modest building or remodeling budget.

W. A. CASE & SON MFG. CO.
BUFFALO, N. Y.

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for your HOME or CAMP

Now, before you build or install new plumbing learn all about the safe disposal of sewage. A septic tank which is not dependable may be dangerous, costly, embarrassing. Don't risk dug-up lawns, or walls, furnishings and floors damaged by clogged drains. The San-Equip Master tank has exclusive features insuring safer and easier disposal. Lower installation cost. Write today for complete information

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3. As much as sixteen thousand dollars may be loaned under this Mortgage System.

4. Payments on the loan may be spread over a period of twenty years.

5. An Insured Mortgage Loan up to eighty per cent of the appraised value of the house and land may be arranged.

It is now proposed to revise some of the features of this plan so that financing a small home will be easier for the average salaried worker. The suggestion is that the present down payment of twenty per cent be lowered to ten per cent, that the eighty per cent mortgage loan be increased to ninety per cent on houses costing as much as six thousand dollars, that the mortgage insurance be reduced and the service charge either be reduced or eliminated.

At present there is considerable enthusiasm in some quarters on the proposed changes and considerable criticism in others. The building interests favor the easier terms while the bankers and loan people generally do not; the latter are especially opposed to a suggestion that the interest rates be reduced from five per cent to four and a half per cent. The building interests feel that inasmuch as the bankers are insured on these mortgages by the government they should be satisfied with interest rates in proportion to the low degree of risk involved. They also point to the amount of construction work which has been done in England and Germany where mortgage money is available for small homes at interest rates of three and a half per cent to four per cent.

Advocates of these proposed revisions of the National Housing Act believe it would greatly encourage the building of small homes and, with other legislation, bring about the rehabilitation of the building industry through a great volume of new construction. The objective is an expenditure by private capital of three and one third billion dollars each year for five years in constructing some six hundred thousand homes annually. There is a need for this amount of new construction and it is expected that it would create employment for two to three million men and improve economic conditions materially for many more; the building industries and allied trades have been said to be a source of income for some twenty per cent of our population. It would further aid the building industry it is stated, by assuring a steady yearly income for labor in place of the present uncertain seasonal work. If the proposed revisions to the National Housing Act become law, great hopes are held for a considerable upturn in building activities in the spring of 1938.



Cabot's DOUBLE-WHITE on brick on a charming little house at Manhasset, N. Y. (Blinds and trim painted with Cabot's Gloss Collopakes). Architect, Reinhard M. Bischoff, N.Y.C.

.. for you who want a WHITER House

Cabot's DOUBLE-WHITE is made especially for the home owner who wants a whiter house than he can get with ordinary paints. It is whiter when new, and it stays white longer because it is immune to the atmospheric gases which soon give many whites a yellowish or grayish tinge .... DOUBLE-WHITE is one of the famous Cabot Collopakes, differing from all other paints in that their pigments are divided *hundreds of times finer* by our patented collopaking process. As a result, these paints give a smoother surface; they hide better; and, because oil and pigment do not separate, they last much longer.



FREE: *The Little White Book.* Write today for The Little White Book containing full information and showing pictures of many prize winning houses finished with Cabot's DOUBLE-WHITE, Old Virginia White, and Gloss Collopakes (Colloidal Paints). Samuel Cabot, Inc., 1231 Oliver Building, Boston, Mass.

Cabot's DOUBLE-WHITE *and* Gloss Collopakes
(COLLOIDAL PAINTS)

Snow white! *A brick and shingle house at Lake Minnetonka, Minn. Painted with Cabot's DOUBLE-WHITE. (Blinds painted with Cabot's Green Gloss Collopakes. Roof stained with Cabot's Stain). Architect, Haus C. Larson, Minneapolis.*





Circle Tread OZITE Rug Cushions are made of ALL HAIR !

The finest material for rug cushions is HAIR because it remains soft and springy for a lifetime—never mats down. But the confusing point is that most cheap rug pads contain substitute materials that are *dyed to look like hair.* When these form lumps, they are actually harmful to rugs, causing them to wear out *sooner* at every ridge and bump.

So, for safety's sake . . . "put your foot down" on rug pads cheapened with substitute materials and *insist* on Genuine Circle Tread Ozite so you can be sure you're getting ALL HAIR quality—that gives your rugs thrilling softness as long as you live.

FOR SMALL RUGS —we now offer Ozite-Latite, with Non-Skid back to prevent rugs from slipping.



Circle Tread Ozite Rug Cushions are Permanently Mothproofed—Odorless because Ozonized—reinforced with a patented burlap adhesive center construction—absolutely guaranteed. Made in 3 weights. Sold everywhere.

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A home with a future

[Continued from page 16]

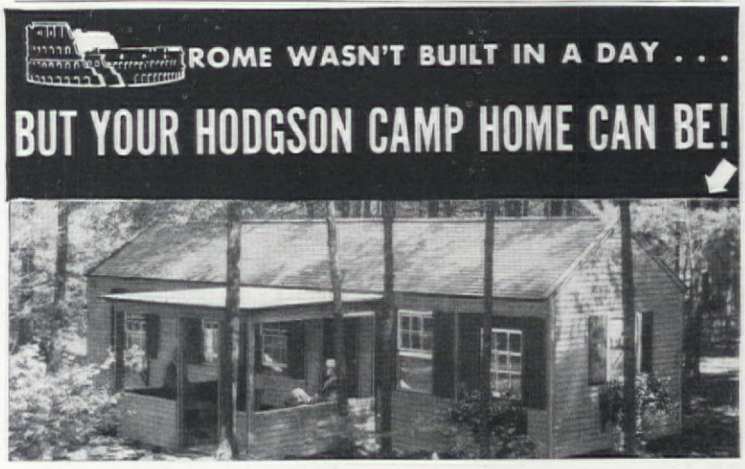
left for clubs and travel and schools or an occasional jaunt to theater or concert. It means living "too close" for peace of mind. The crowded little community or the too-expensive house in a better community is a compromise.

For these, for all this group, we present a home that can be built on the installment plan, a room-by-room, pay-as-you-go plan. If you are the type that has vision and faith and ideals, here is your house. You can make the doorway or interior details as beautiful as ever you please, but for that indulgence, you will have to eat in the living room until you can afford to add a dining room. It will be inconvenient, of course; having crumbs in the living room or handling a big dinner on a folding table take fortitude and inner cheerfulness. But, if every time you open the front door you gasp a little at its exquisite detail, then you're the kind of person to build our 3-act home, for you'll always be looking straight through the walls, seeing a dining room opening off the living room, and a future bedroom or nursery looking out into the garden. Or it may be that you want your house as simple as possible, to house the antiques you've been collecting. In that case, you can build the house as you see it here, and the finished product will be simple but ample and hospitable.

Not many installment-plan houses really make sense. Adding a wing or even a room too often involves much expense and entails moving out while a whole side of the house is being taken down. Our little original unit is quite different. To add a bedroom you simply break one door through the rear wall and convert the original closet space into a hallway leading to the new bedroom. Then, when the pocketbook is full again, a dining room and a porch and garage may be added—in easy stages if need be. They will connect with the original unit simply by changing window openings into doors.

Two-story arrangements are possible and other variations of a one-story house. The only essential requirement of the scheme is that a plan and its possibilities for future expansion be determined upon before any building is done. The home builder must know definitely what he wants—what he must have first, and what he might like in the future.

The advantages are many. Such procedure can be managed with less financial difficulty and the



WITH very few tools and a little skill you can erect your own Hodgson Camp Cottage. It is delivered to your camp-site in carefully carpentered sections—doors hung, windows placed. Red cedar roof comes in ready-made sections. Also the hard pine floors. Roof and sides are finished when delivered. You merely fit the parts together and draw them tight with special Hodgson bolts. Many finish the job in a day.

Once up, your camp house is ready for years of use. The oiled-cedar exterior needs no paint. Interiors are lined for beauty and warmth. Rustless hardware is already attached. $200 up. Extra rooms easily added. See the Hodgson colonies indoors in Boston or New York; outdoors at Dover, Mass. Or write for Catalog AX-3. Also greenhouses, playhouses, kennels, garages.

HODGSON CAMP COTTAGES

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pre-arranged plan affords a chance to budget toward a definite building program. Then, too, when a house is built in installments it affords time for the home builder to live with the house for a while, discover its minor needs, and thoroughly plan those details of extra closet space, furniture arrangement, etc., that make or break a home. A staggered plan of building is a safeguard against sudden changes of family or fortune; too many people have built houses that subsequently proved to be unsuitable and costly for them. There is the additional fact that building a house in easy stages involves a minimum of alteration work. You could build additions to any house, it is true, but unless you follow a pre-arranged plan, such alteration is usually expensive and difficult.

French on Long Island

[*Continued from page 26*]

the second floor there are two bedrooms, a bath, a useful sewing room, and the sun deck built over the first-floor bedroom wing.

The house has dignity and something of the true elegance of a bygone day; it successfully escapes the danger of being merely "cute," a classification into which so many picturesque houses fall.

Colonial in Wisconsin

[*Continued from page 22*]

baths with provision for an additional room over the two-car garage. There is a dressing room for the master bedroom and a large storage closet off the hall. The third floor is planned for a maid's room and bath.

The house was completed nearly four years ago and the planting is rapidly enhancing the exterior. Window boxes were recently added at some of the second story windows as an engaging link between house and garden. The adroit plan affords garden areas at the back of the house as well as at the front, and a screened porch, paved in brick, overlooks the back garden; it is in the L between living room and dining room and they both open on to it.

The exterior walls are of a local Wisconsin stone and hand-split shingles; shingles are also used on the roof and the chimneys are of hard burned brick. The house has been insulated throughout and is heated by forced conditioned air. There is a large laundry in the basement which has a private outside entrance. Altogether, it is an unusually well devised and generously planned house for one of moderate size.



In a home in North Carolina

Mellowed, Restful Library Walls... achieved with WESTERN PINES*

BEAUTIFULLY smooth and clear in grain, these built-up panels of Pine create an atmosphere sympathetic to fine and well-loved volumes. They have been aged with a stain of thinned asphaltum. And this is but one of many ways in which these versatile, soft-textured woods can assume their place in your home . . . painted or enameled to a mirror-like luster; waxed to a friendly glow.

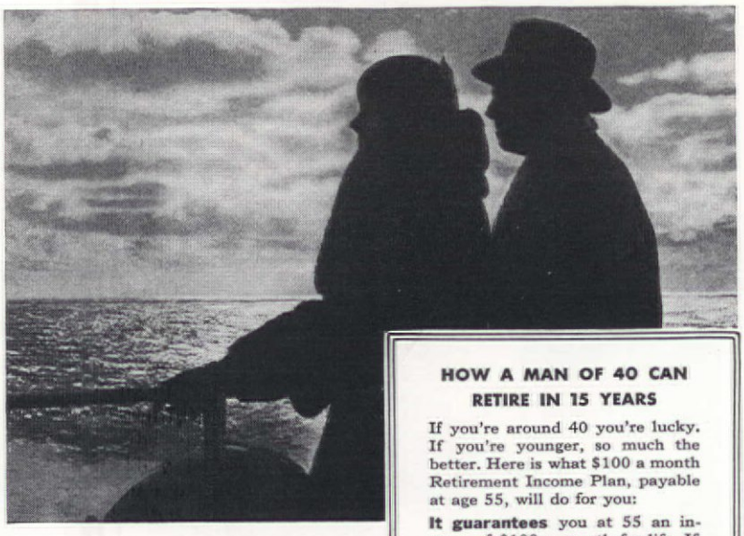
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If you're around 40 you're lucky. If you're younger, so much the better. Here is what $100 a month Retirement Income Plan, payable at age 55, will do for you:

It guarantees you at 55 an income of $100 a month for life. If you are insurable, additions can be made to your plan by which—

It guarantees in case of your death before 55, a Cash Payment to your beneficiary of $10,000. Or a monthly income for life.

It guarantees in the event of permanent total disability before age 55, a Monthly Income for you.

The Plan is not limited to men of 40, nor the income to $100 a month. And you can retire at 55, 60, or 65.

Mail coupon below for free illustrated booklet.

"I'LL DRAW an income of $200 a month *for the rest of my life,* as soon as I retire," said a certain man talking of his future plans.

"How can you manage it?" asked another man.

"It's easy," said the first man. "I'm buying a Retirement Income on the installment plan. My income of $200 a month begins when I reach retirement age, and it's guaranteed for life. And I get it whether I quit work or not.

"What's more, if I should drop out of the picture *before* my retirement age, my wife would get a regular monthly income for life."

"That sounds good," said the other, "but what if you're totally disabled, and can't make your payments?"

"I don't have to worry about that either. If, before I reach 55, serious illness or accident stops my earning power for six months or more, then—so long thereafter as I remain disabled—I don't have to pay any premiums that fall due, and I'll get a Disability Income, also."

"Fine. Can you tell me how much this new Retirement Income Plan you speak of would cost me?"

"How much you need to save each month depends on how old you are, when you want to retire, and the size income you want.

"Why don't you write for the booklet about the Phoenix Mutual Retirement Income Plan? They will mail you a copy free. It tells all about how the plan works and what you get."

Here's *your* chance to find out how simple it is to retire at 55, 60 or 65 on a guaranteed monthly income for life. Send for your copy of this booklet today. No cost. No obligation. The coupon below is for your convenience.

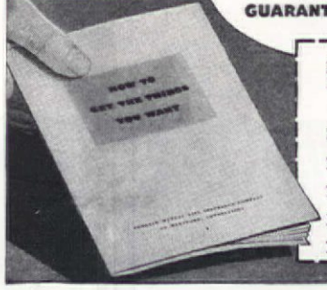
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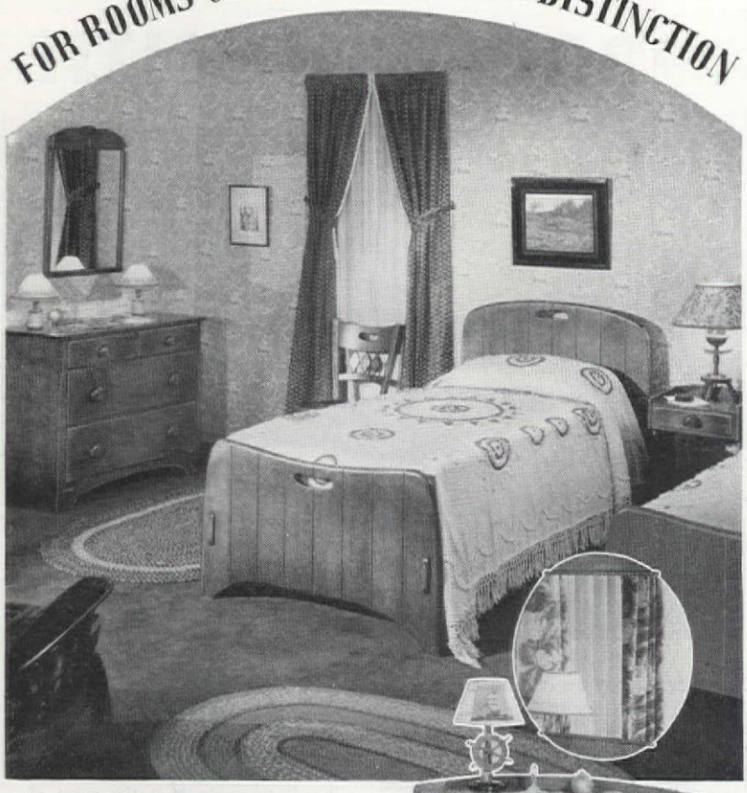
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MORE THAN 200 LOVELY, LIVABLE PIECES TO HELP YOU CREATE A CHARMING, COMFORTABLE HOME



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HEYWOOD-WAKEFIELD
GARDNER, MASSACHUSETTS
FINE FURNITURE SINCE 1826

Period furniture for present-day homes

[Continued from page 63]

ple kneehole desk is well proportioned and has plenty of drawer space, the arm chair is upholstered in a smart stripe, and the bench has a cane seat. Two comfortable arm chairs fit together to form an S-shaped conversation piece.

3. A sturdy occasional chair of Harvest Mahogany upholstered in a Modern novelty plaid fabric, from Widdicomb.

4. If you need an extra small chair and prefer light wood, you will do well to consider this bleached birch one from the Charlotte Chair Company.

5. A Harvest Mahogany coffee table from Widdicomb proves that Modern has lost its extreme heaviness. This table has very slender lines.

6. A simple but distinguished design and upholstery that resembles petit-point make this unusual Swedish Modern chair from the Michigan Seating Company suitable for a traditional room.

7. A drawing of an upholstered chair from E. Wiener and Company shows that Modern can be comfortable without being bulky.

8 From a sectional sofa by the Michigan Seating Company we illustrate the side chair unit. Note the slender, slightly tapered legs.

9. Dunbar makes the sectional sofa in this drawing. Remember that sectional pieces lend themselves to many interesting arrangements and that nothing is more suitable for the Modern room.

10. This very modern-looking desk chair is similar to one of Heywood-Wakefield's new designs.

Graceful lines and perfect proportions make this chair from Mueller truly outstanding. Note the finely curved legs

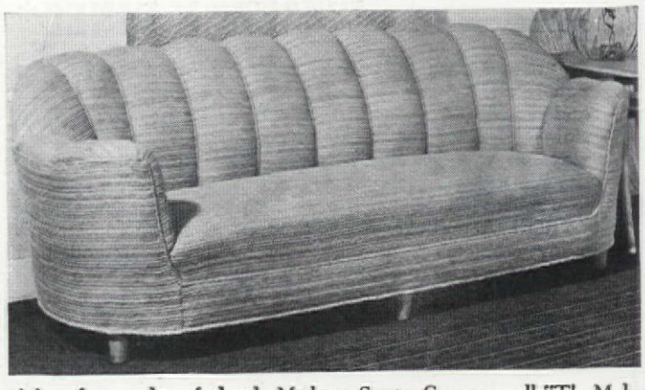




Use the Michigan Seating Company's "Greta" as a chaise longue for your bedroom or as a fireside sofa in the living room. It is the Swedish interpretation of Modern

11. A slender end table of bleached mahogany from Lord and Taylor that would be as appropriate in some traditional rooms as in a Modern one.

12. A sideboard by Heywood-Wakefield in the new light "Wheat" finish is practical, smart, and typical of today's mood.



For solid comfort, try this sofa that the Michigan Seating Company calls "The Malmsten"



"THE TEXTURE IS SO EXPENSIVE LOOKING! ... I NEVER DREAMED SUCH RUGS COULD COST SO LITTLE"

Just when most women had despaired of affording rugs with rich, grainy texture... out comes Firth with TEXSTYLE FRIEZE... with that same characterful, pebbly effect, the same soft decorator shades, the same cushiony pile of deep Duo-Tone yarns... *and at just about half the price.*

And how women welcomed it!

They hurried to their dealers... saw Texstyle with their own eyes, felt Texstyle with their own fingers ... glorified room after room with these expensive-looking rugs... and saved, saved, saved.

You can do it, too. And you'll find that Firth Texstyle Frieze gives you *more* than style. It has all the charm of *texture* without its limitations. It is the *one* texture floor covering which is easy to keep clean—doesn't show footsteps or scuffing. And wears and wears and wears.

Firth Texstyle Frieze is made in six smart decorator colors—and in 40 different sizes.

Free!



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☐ Send me a free folder containing 6 actual samples of Firth Texstyle Frieze and valuable decorating helps ... also your brochure "Color Harmony in Home Living."

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Now home decoration goes to *Glass* for color, light and beauty



GLASS PLAYS THE LEAD in this Miami, Fla., drama of room decoration. Gray Carrara Glass walls, with Black Carrara shelves and wall trim, form a lovely, gleaming approach to the climax of PC Glass Block panels flanking the flesh tinted mirror behind the washstand. Unusual and attractive . . . and thoroughly in the modern manner.

Carrara Structural Glass and PC Glass Blocks offer endless possibilities for beautifying your home

There's gayety and glamour in Carrara Structural Glass. There's cheerfulness, beauty, and smartness in PC Glass Blocks. That's why these two quality glass products have opened up new possibilities in home improvement and beautification. For bathroom and kitchen walls, for countless other uses throughout the home, Carrara Glass means a lifetime lease on loveliness. And for almost any room in the house, PC Glass Blocks mean added cheerfulness, better lighting, and pleasant personality. They are versatile wonder workers, these two, and they may be used at very reasonable cost. Find out more about them. Write for our interesting brochure "Home Beauty—with Glass." It contains complete data on Carrara Glass and PC Glass Blocks, together with full-color illustrations. Address Pittsburgh Corning Corporation, 2146-A Grant Building, Pittsburgh, Pa.

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CARRARA STRUCTURAL GLASS brings beauty to this bathroom in W. and J. Sloane's House of Years. White Carrara walls are polished, reflective, permanent . . . easy to clean.

Los Angeles "ranch house"

[Continued from page 19]

Western Hardwood Mfg. Company. Kitchen—linoleum, Armstrong Cork Products Company. Bathrooms—Tile.

WALL COVERINGS: All rooms—Sanitas, Standard Textile Products Company.

WOODWORK: Trim, cabinets and doors—pine.

HARDWARE: Interior and exterior—Schlage Lock Company.

PAINTING: All paint material by National Lead Company.

ELECTRICAL INSTALLATION: Wiring system—conduit. Switches—Bryant Electric Company.

KITCHEN EQUIPMENT: Stove—Wedgewood, James Graham Manufacturing Co. Refrigerator—Electrolux, Servel Sales, Inc.

PLUMBING: All fixtures by Standard Sanitary Manufacturing Co. Pipes by A. M. Byers Company.

HEATING: Furnace—Payne Furnace & Supply Company.

Cape Cod home in Connecticut

[Continued from page 24]

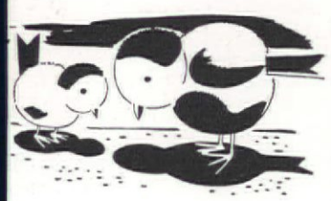
tion. Generally, in a small house, the architect must depend almost entirely on good lines and pleasing proportions to create an attractive house. It must, moreover, be well constructed of materials which will reduce the upkeep if possible, and modern appliances must be employed to attain efficiency.

Although the cost of the house which Walter Bradnee Kirby recently designed for Donald A. Strickland, at Darien, Connecticut, and which is illustrated here, was only $5,500, it is interesting in its design, practical in its plan, soundly constructed, and equipped with modern conveniences. Much of the attractiveness of its design, which suggests the popular Cape Cod type of house, is due largely to its lines and proportions. It is located on a comparatively level site and the design accents horizontal lines. Beauty in a composition is attained by a harmonious blending of its elements and so the door and window openings and the exterior walls have been carefully proportioned and related. The elements of the exterior, the body of the house and the wings, are developed logically from the plan, while surface features such as the wood moulding at the roof line, which serves to conceal the gutter, further accents the horizontal lines of the house.

The main portion of the house, which includes the living room, kitchen, and two bedrooms, is symmetrically arranged, with a window on each side of the entrance door and a low chimney in the center of the roof. The left wing contains the dining alcove and faces a small terrace which is covered by an awning in summer; it is reached by a door from the living room. The garage adjoins this at the extreme left, forming another wing. The entrance door is simply designed, in keeping with the house, but the door is made interesting by attractive paneling, and the coach lanterns on either side direct attention to the entrance which is the focal point of the composition.

All of the rooms have been located on one floor to reduce the cost of the house and they have been carefully planned in relation to one another. A cellar is excavated under the main portion of the house for the oil burning heating system. The house is of frame construction with white painted exterior walls of clapboards, surmounted by a wood shingle roof in light gray. The shutters are painted red. The interior of the house is plastered and the more important rooms are papered. The treatment throughout is very simple, in character with the style of the house. The structure contains approximately eighteen thousand cubic feet, and the walls are insulated with wool to effect a minimum heating cost and to keep the house cool in summer.

—R. W. Sexton



Restoration in Alexandria, Virginia

[Continued from page 18]

In the two drawing rooms which occupy the front of the first floor, three tones of light beige paint were used as a background for handsome antique furnishings. The two mantels in these rooms, of the five original ones in the house, are particularly fine. The wide pine board flooring was sanded to its original color and waxed, and all the old H and L hinges and old brass locks were scraped to their natural tone. On the second floor there are three bedrooms and a small sitting room and two newly installed bathrooms.

This restoration is typical of the work being done in Alexandria now; our pictures indicate a little of the remodeling of adjacent houses on South Lee Street. What has been done to this distinguished house offers excellent suggestion for many homes built directly upon the street in our small cities.

"The MUSETTE PIANO IS IN TUNE WITH THE TIMES"...

says this fashionable New York Decorator



MIMI DURANT, socially-prominent New Yorker, and an interior decorator of rare skill and taste, recommends the "CHIPPENDALE" MUSETTE (shown below) as the *pièce de resistance* in rooms furnished predominantly in Chippendale, especially where lamps and bric-a-brac are Chinese or of Oriental inspiration.



This exquisite Chippendale MUSETTE is $375 FOB New York. And there are 8 other charming Period MUSETTES, each only 34" high and occupying less floor space than a 2' x 5' rug, priced FOB New York from $295.

The MUSETTE has become America's most talked about and most copied piano. Leading decorators enthuse over its refreshingly new lines — say that this smart little table-top piano, available in nine authentic and beautiful Period Designs, is the perfect answer to modern decorative requirements. ¶ Musical experts and critics acclaim The MUSETTE because, despite its small size, it has a standard height, full 88-note keyboard and incorporates two radical improvements in design, the Suspended Sounding Board and Resotonic Construction. These features step up small-piano performance to a new high—giving this instrument a delightfully responsive action and a gloriously rich, resonant colorful tone, comparable to that of a full-sized Grand Piano. ¶ Don't confuse The MUSETTE with other table-top pianos. There is only one genuine MUSETTE, the product of Winter & Co.—America's largest piano manufacturer. ¶ SEE, HEAR and PLAY this fascinating little instrument or mail coupon below for our beautiful STYLE Book.

WINTER & CO., NEW YORK CITY

America's Largest Piano Manufacturers

LOOK FOR THIS SEAL. IT IDENTIFIES THE

Musette

TRADE MARK

GENUINE MUSETTE, MADE ONLY BY WINTER & CO.

Mail in Envelope or Paste on Penny Postcard

Winter & Company, Dept. 138,
849 East 141st St., N. Y. C.

Send me the 1938 STYLE BOOK showing the 9 Period MUSETTES and other RESOTONIC Pianos.

Name .....

Address .....

You Get What You Pay For

An article by

Mrs. Oliver Harriman

President of the Women's National Exposition of Arts & Industries

A YOUNG BRIDE, furnishing her new home, happened to meet one day a man who obligingly offered to help her buy her furniture "at wholesale."



Mrs. Oliver Harriman

He gave her a card which supposedly introduced her to a "wholesale house," where she would be able to get her furniture at a lower price.

In one corner of the card, there was an inconspicuous number—254. She didn't realize it, of course, but that unobtrusive number meant that the price of whatever she selected at the so-called "wholesale house" would be marked up 25%, and that 25% went to the man who had extended the "courtesy." For example, she paid $50 for a table that could be bought at retail for $40.

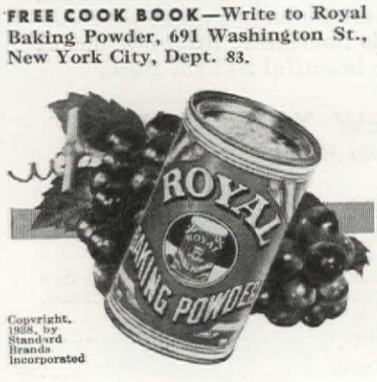
If this young housewife had been more experienced, she would have realized that an attempt to get something for less than its actual value almost invariably ends in disappointment. Everything bought and sold today has a well-established value. You get what you pay for.

TAKE BAKING POWDER, for instance. You do have to pay a little more for Royal, but it's worth it—for the finer flavor and wholesomeness it gives to cakes and biscuits. My cook agrees with me—so Royal is the only baking powder used in our kitchen.

Grace C. Harriman

ROYAL is the only nationally known baking powder made with Cream of Tartar—a safe, wholesome product from luscious, ripe grapes that improves the flavor and texture of everything you bake. Yet this superior baking powder costs you only about 1¢ per baking. Buy a can of Royal tomorrow.

FREE COOK BOOK—Write to Royal Baking Powder, 691 Washington St., New York City, Dept. 83.



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From a bachelor's cook book

CHARLES E. PATTON

MY FATHER always thought of himself as a good cook because he could broil a T-bone steak to perfection and make very good coffee, but it took three women and a boy to wait on him while he did it and when he was through, the kitchen was a shambles. One of his friends had a reputation based solely on a weird concoction called "popcorn cake," which involved mixing popcorn nuts, and a molasses mess, and beating it into a mold with a wooden potato masher. After being left for two weeks under most of the flatirons in the house, it was taken from the mold, sliced, and presumably eaten. Fortunately it was made only at Christmas time.

The bachelor of today has no time for foolishness. If he can't broil steak without making a full day's work for the cleaning woman, he'll have to leave the sizzling platters to the restaurants. Not for him are the intricacies of "court bouillon" and "bouquets garnie." Long and involved recipes are out. The spirit of adventure is in, for while there are some things which must be prepared in the manner of a pharmacist compounding a prescription, to be any fun cooking has to be done with imagination. Many different effects can be gained with a few simple seasonings. Famous dishes can be approximated, if only the motto is "cook dangerously." It is true that the product will often bear the same relation to its prototype that a sketch bears to the finished painting, but there is a certain charm about sketches that paintings often lack.

For example, the recipe on the curry powder bottle is long and involved and the result is delicious. But you can make a most delectable shrimp curry by adding a tablespoonful of the powder to a can of mushroom soup—the condensed kind, undiluted—dumping in a can of wet-pack shrimp, and simmering for ten or fifteen minutes. If you serve enough of it with rice that has really been properly cooked, accompanied by a green salad with a not too sharp French dressing, and followed by fresh fruit, your guests won't want anything more for supper.

The rice must be right, however. It seems funny that so many cooks cannot learn that the simplest way with rice is also the best. It is just a matter of lavish washing, a big kettle of furiously boiling, heavily salted water, and of throwing the rice in violently a little at a time. When it is done but not mushy, drain, run cold water through it, drain, and put in a double boiler that has been lightly greased with butter. Leave the cover off, of course, or it will not dry out properly.

If you are so lucky as to have enough left, the next day you can wrap heaping tablespoonfuls in prepared biscuit dough, rolled thin, and bake in a hot oven. After that you'll always be torn between the impulse to take another helping of the curry and the desire to save plenty for future use. When there is only a little left, and that is usually, that little will revolutionize a dish of scrambled eggs.

Other things can be done with scrambled eggs by soaking a crumbled soda-cracker or a small bit of bread in milk, adding Tabasco sparingly or angostura generously, and mixing with the beaten eggs.

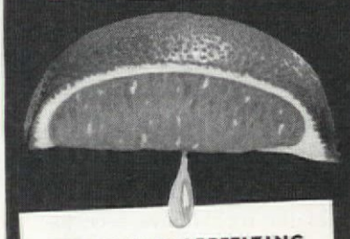
A useful old stand-by is the pork chop "meal in one dish" recipe. Thick chops cut from tender young pork are browned, put in the bottom of a baking dish, a cored tart apple is perched on each, the same number of whole onions spaced between, potatoes added where you can work them in, a half cup of water and a teaspoon of Worcestershire poured over, and the whole thing baked, covered, for about an hour in a slow oven. It is a good idea to put in a couple of extra chops because they are sure to be in demand.

Veal chops and a baking dish do nobly together if the chops are covered with tomato soup or mushroom soup, or best of all, with quantities of paprika and sour cream.

You may think that you have become acquainted with all the possible variations of the meat patty theme, that you have experienced every possible step from tasty to wooden, but if you have never tried the simplest way of all you are in for a surprise. Take ground round steak, season with salt and pepper, add a very little cream and shape into cakes. Put a dimple in the top of each one and ornament with a spot of butter. Place in a skillet and put under the broiler for about five minutes more or less, depending on the degree of rareness you prefer. They don't have to be turned. They will puff up and be light and juicy, with the taste of broiled steak instead of a hamburger flavor, *and* they are good rare which is not true of any other meat cake I have ever met.

The good old baking dish can turn out as good mushrooms as you ever got under glass in a restaurant, if you just put a generous lump of butter on each mushroom, dip the lid in hot water, put it on without drying and pop it into a very hot oven

SUNKIST LEMONS *bring out the* FLAVOR



ACCENT THE APPETIZING SEA-TASTE OF OYSTERS!

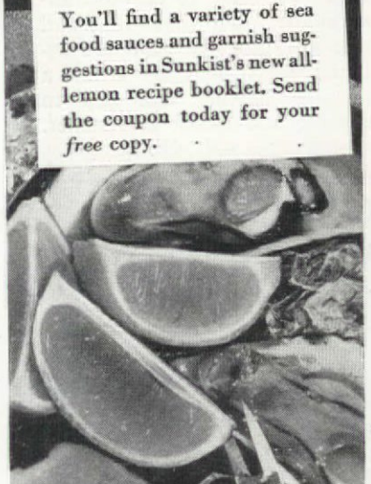
Big oysters on the halfshell and little oysters in the cocktail reveal their full ocean flavor to the magic of *lemon*.

It's equally true of any sea food or any fish—a few drops of juice from the generous lemon garnish make good dishes into memorable ones!

Appetites quicken to lemon's tang—digestion too, is aided.

FREE LEMON RECIPES

You'll find a variety of sea food sauces and garnish suggestions in Sunkist's new all-lemon recipe booklet. Send the coupon today for your *free* copy.



California Fruit Growers Exchange
Sec. 2103, Sunkist Building, Los Angeles, Calif.

Send FREE recipe booklet, "Sunkist Lemons Bring Out the Flavor."

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Copr., 1938, California Fruit Growers Exchange



How to Keep Your Husband HAPPY

BY MARIAN BELL

MAYBE it's old-fashioned—but it works. Giving a husband what he wants—whether it's food or flattery. Like serving his favorite food often. With Mapleine to make it better, of course. For that magic flavor makes dozens of foods better.

FAVORITE BREAKFAST. Most men scorn skimpy breakfasts. But hotcakes (or waffles) drenched with golden rich Mapleine Syrup and melted butter give any man a rosy start for the day. Make the syrup yourself. Quick. Easy. Just pour 2 cups boiling water over 4 cups sugar. Stir. Add 1 teaspoon Mapleine. And you have 2 pints of delicious syrup. Get a bottle of Mapleine from your grocer today—only 35c for a 2-ounce bottle that flavors 32 pints syrup.

MAPLEINE HAM. Many men can forget their troubles in the rosy glow of sugar-crusted, clove-dotted Mapleine Baked Ham. The first tender, flavorsome bite tells you that Mapleine does things for ham. It lures out all its luscious flavor. Gives it new zest! The recipe? You may have it.

FREE RECIPES. *If you'd like my new recipes—71 in all—just send a postcard to Marian Bell, Crescent Mfg. Co., 651 Dearborn St., Seattle, Washington. Meanwhile—get a bottle of Mapleine from your grocer!*

1½c FLAVORS 1 PINT SYRUP

MAPLEINE
FOR SYRUP · FOR FLAVORING



A GRAND FINALE TO YOUR MEAL

The delicate flavor of Burnett's Vanilla in cakes and other desserts never fails to please. That is why it has been the choice of good cooks since 1847.

JOSEPH BURNETT COMPANY
The Cooking Flavor House of America



"Rounding Out the Meal" tells how to make delicious desserts, cakes, frostings, candies and salads. Special party color schemes and menus. . . . Send 10¢ today for your copy.

JOSEPH BURNETT COMPANY
437 D St., Dept. A, Boston, Mass.

for ten minutes. You'll want to mop out the dish with a crust of bread, and if you're wise you'll do it.

A very upstage dessert can be concocted in no time by lining a large sherbet glass with slices of stale cake, moistening with two teaspoonfuls of rum, more or less, placing fruit in the middle and covering with whipped cream or pouring cream over it. Pound cake with fresh peaches or strawberries are delicious combinations, but coconut cake and canned peaches are not to be sneezed at.

If you really want to spread yourself, and it is the right time of the year, you can delight both the consumer's eye and palate with a nameless dessert made of ripe pears and pistachio gelatin. A ripe eating pear is cored, placed in a large sherbet glass, treated to a squeeze of lemon juice, and stuffed with cherries and pecans. The pistachio gelatin is poured into the cavity until it rises to the desired height in the glass. Then the upper part of the pear is masked with gelatin that has cooled, and ornamented with a cherry surrounded by a circle of pecan meats. To be successful the pears must be entirely ripe. It may be served with or without cream and while it sounds a trifle *chi-chi*, the ladies like it.

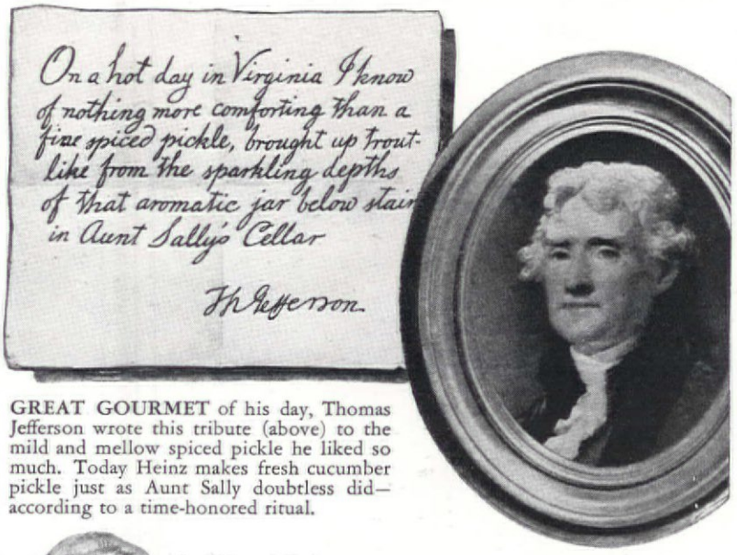
RIGHT FROM OUR OWN KITCHEN

WE HAVE a new cook book in our kitchen. Not the ordinary kind of cook book that gives basic recipes and pointers on how to cook vegetables and flavor stew. This one is different. There's a little more emphasis on planning menus and serving meals than on the actual theory of cooking principles. For instance, one chapter goes into the subject of buffet meals. "There are a few things that are taboo at any gathering no matter how informal. No one should be expected to balance anything on his or her knee. Even if the food is handed to the guest still sitting in an armchair, there should be a table at his elbow. The spectacle of a man trying to light a cigarette and at the same time restrain an unattached plate of soup, com-

The Taste **AMERICA COULDN'T FORGET**



PANTRY PIRATES of long ago—grandma and grandson—plundering the earthenware crock on the whitewashed shelf under the cellar stairs. They shared a weakness for her fresh cucumber pickle—the crispy, green pickle she always handed out with lavish generosity to a perpetually-hungry little boy. Just such a grandmother gave her treasured recipe to Heinz. *That's* how Heinz chefs have been able to recapture, in Heinz Fresh Cucumber Pickle, the flavor America couldn't forget!



GREAT GOURMET of his day, Thomas Jefferson wrote this tribute (above) to the mild and mellow spiced pickle he liked so much. Today Heinz makes fresh cucumber pickle just as Aunt Sally doubtless did—according to a time-honored ritual.

"Land Sakes—I've made them this way for years!"



57

WHEN grandmother first tasted Heinz Fresh Cucumber Pickle, she exclaimed the jade-green slices were just like hers. And so they are! Only, Heinz chefs use pedigreed cucumbers, Heinz pure distilled White Vinegar, and imported oriental spices. If you would please the pantry pirates in your family, just ask your grocer for a jar of Heinz Fresh Cucumber Pickle!

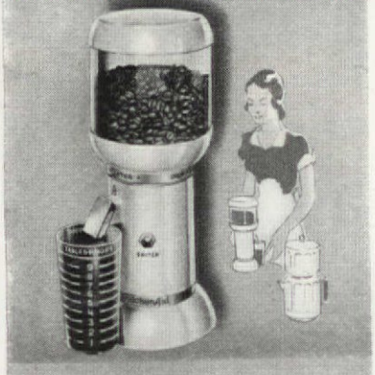


NEW KITCHENAID
Complete Food Preparer
AT HALF THE PRICE



KitchenAid's complete, powerful, *matchless* performance—of ALL mixing, beating and whipping tasks—at half the price of the famous Model "G"—the original, full-range Food Preparer. Operates large, practical Attachments. Before you buy an electric mixer, see this new KitchenAid complete Food Preparer.

FRESHLY GROUND COFFEE
at a Flip of the Switch
SAVES THE FLAVOR FOR THE CUP



You KEEP your favorite bean-coffee in this Mill's transparent container. Simply FLIP SWITCH and out it comes, FRESHLY GROUND, in the right grind for your particular coffee pot . . . in less time than it takes to measure ground coffee out of bag or can. The greatest boon to CUP QUALITY ever conceived.

KITCHENAID
ELECTRICAL HOUSEHOLD APPLIANCES



KitchenAid Division,
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Please send your new free book, "Smooth Sailing in the Kitchen." I want more information about:
☐ New Model "K" Food Preparer
☐ KitchenAid Coffee Mill

NAME
ADDRESS
CITY

plete with spoon, should be distressing to the hostel eye. . . . Don't give a party unless you want to. If you are bored with the idea, your guests will be too. Your attitude is more contagious than measles."

Here is a suggested menu for a Sunday Night Supper, also given in this same book:

Garlic Olives
Home-made Salted Almonds
Chipped Beef and Mustard
on Rye Crisp
Shrimp Gumbo and Rice
Buttered Rolls Coffee
Chocolate Ice-Box Cake

Procedure: "You hand each guest, wherever he is sitting, a large convenient bowl. You draw up tables. In comes steaming rice, served in your largest wooden salad bowl. A French earthenware casserole follows immediately, filled with the gumbo, to be spooned out on top of the rice. The rolls are passed afterward, and the cake and coffee follow seconds." This new book, entitled, "To the Queen's Taste," is published by Random House. Price $2.50.

* * *

Dear Editor:

On page 52 of the January, 1938, issue of THE AMERICAN HOME you discuss the curdling of cake batter when combining dry and liquid ingredients. I have trouble with this. The curdling occurs just after the milk is added. This is how I add the ingredients: mix butter and sugar thoroughly; add beaten egg or eggs; add milk (this is when the mixture curdles); add flour that has been sifted with the baking powder and salt.

Can you tell me a better procedure for mixing the ingredients so they will not curdle?

Sincerely yours,
E. D. M.

We can tell you the procedure which we find most satisfactory for making cakes (with fat) here in our kitchen. We first cream the fat and sugar, then blend in the beaten eggs; next we add alternately the dry and liquid ingredients. But here's the trick, and this is important: always add some of the dry ingredients first. Try this and you will see what a difference it will make. You'll not have the mixture curdling as you do when you add some of the liquid first. And as a result you'll have a better textured cake, which of course is the important thing!

Rich brown gravy

And who doesn't like rich, brown gravy! But many times we haven't the wherewithal to make just the gravy of our heart's desire. That's where the new extract called Gravy Master can come in. Primarily it is used to flavor and color gravies, giving them a rich brown appearance, but in addition it is excellent for flavoring stews, soups, left-over meat casserole dishes, and the like.

NOW YOU CAN BAKE
2 WAFFLES AT ONCE



You've wished for it! You've waited for it, and here it is! A revolutionary Electric Waffle Iron that bakes two full size, seven inch, waffles at once, in the same time it used to take to bake one the old way. Now you can serve waffles as often as you want them, now you can give smart waffle parties, serve chicken and waffles, and bake them fast enough to suit everybody! And such style—such beauty! Never tarnishing chrome with walnut Bakelite trimmings. Priced surprisingly low at $12.50.



First pour batter into top section.

Then simply reverse the iron and pour batter in the lower section.

MANNING-BOWMAN
TWIN REVERSIBLE
WAFFLE IRON

We've just published a book you'll want — to keep! Contains the world's best waffle recipes gathered from *everywhere* and loads of games to play at waffle parties. Yours for the asking.

Manning, Bowman & Co.
Dept. AMM
Meriden, Conn.

Please send me without charge or obligation your book "Waffles—How to Make 'Em and Take 'Em."

Name .....
Address .....
.....

Bees—why not?

[*Continued from page 56*]

winter season, and the hive is packed about with leaves, sawdust, or other insulating material, the amount depending upon the expected severity of the winter climate. Ordinarily no care is required over winter beyond seeing that the hive entrance does not become closed with snow, ice, or an accumulation of dead bees—the natural seasonal mortality of the colony.

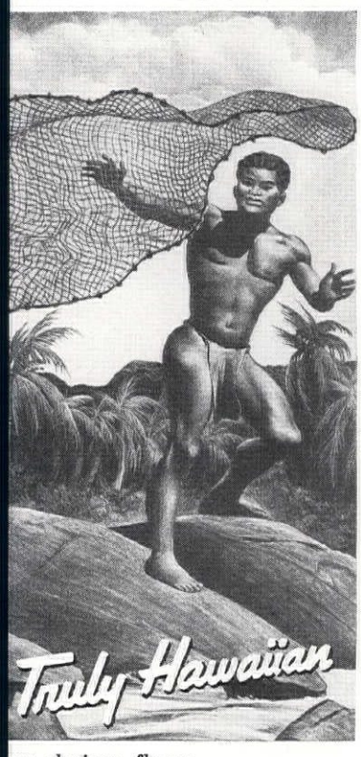
We got our first big thrill the day our colony swarmed. There is no thrill like seeing that wild exodus of the old queen and half the bees from their former home; their flashing, crisscross circling flight in the spring sunshine, as if they were drunk with joy; their gradual clustering on a low branch of a tree, or sometimes a high one. We shook our swarm into a peach basket just as the book instructed, and dumped it on a sheet in front of the new hive we had made ready with empty brood frames.

Presently a few bees found their way to the entrance. Their abdomens went up, their wings began to fan the odor from their scent glands back over the confused and milling multitude. The abdicated queen took note, paused, and finally entered. And at once every bee's head turned in that direction, and like a slow-flowing golden river, they began their march into the hive. When it was over we looked at each other in a happy daze. We had two colonies now instead of one.

A newly hived swarm is always worth watching. They have the big job of comb building ahead unless you have given them drawn combs, which are completed but empty combs previously made in another hive. They have no honey save that emergency drop in their honey stomachs; and there is no store of pollen or "bee bread" on hand for brood rearing. So they work harder than any other bees in a very ecstasy of effort. By the time they have, literally, worked themselves to death—in four to six weeks, maybe—the new generation of young bees will be appearing, at the rate of perhaps 1,500 a day. The queen produces about a quarter of a million offspring each season, whose total weight would be around fifty pounds. During her lifetime she is, potentially, the mother of perhaps a million bees.

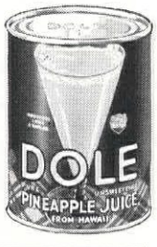
FROM then on our apiary grew, but we never tried to run more than ten colonies. That gave us plenty of honey for our own use (enabling us almost completely to abandon sugar), for

• *Lithograph by* ROBERT RIGGS



HE glorious flavor awaii gives Dole ineapple Juice is eally protected by e exclusive Dole ast-Seal Vacuum-acking Process.

awaiian Pineapple Co., d., also packers of "Dole neapple Gems," Sliced, ushed, Tidbits, and the o "Royal Spears." Hono-u, Hawaii, U. S. A. Sales ices: San Francisco, Calif.



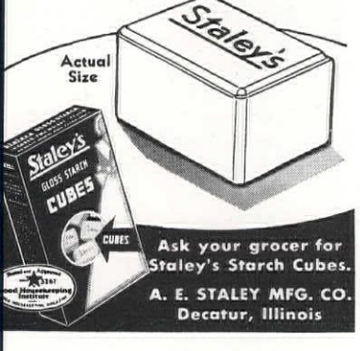
New Personalized COCKTAIL NAPKINS 72 for $1.00

Serve guests Cocktail napkins of crepe tissue. Very smart. Your name or monogram in gold or silver, 72 for $1, delivered. Send dollar bill. Deep colors: Dubonnet, Turquoise, Blue, Yellow, Red, Brown, Gray.

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NEW STARCH IN CUBES

• Each cube, an exact amount of finest gloss starch. No guess. No waste. Cubes dissolve smoothly. No lumps to make iron stick and scorch. Ironing time cut ⅓.



Ask your grocer for Staley's Starch Cubes.

A. E. STALEY MFG. CO.
Decatur, Illinois

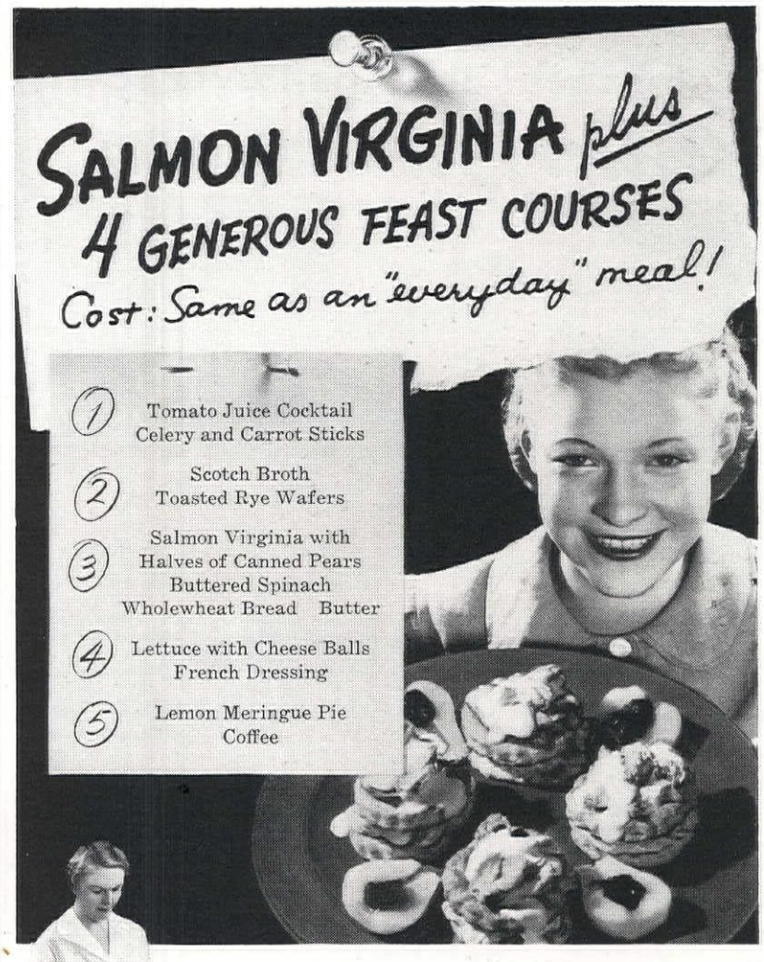
gifts to friends, and to sell to neighbors who preferred it to the honey they formerly bought at the stores. Though there are regions where beekeepers expect an average yield of 200 or 250 pounds per colony, we lived where 50 or 60 pounds was an average. But one banner year we took in 1,100 pounds from seven colonies and even the neighbors were excited.

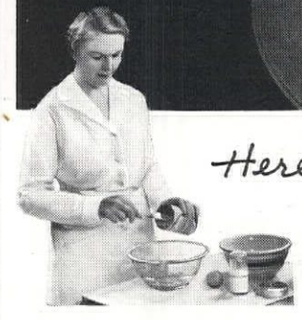
We produced some extracted honey, often wrongly called "strained honey." This is honey stored by the bees in large permanent combs built in frames the same size and shape as the brood frames and placed alongside them. When they are full, the beekeeper shaves off the cappings with a hot knife and whirls the comb in the revolving core of a tank called an extractor, which throws out the honey (about five pounds or nearly half a gallon) by centrifugal force. He then gives the comb back to the bees to be refilled.

Most beginner beekeepers go in for "comb honey," such as you buy in the little wooden section boxes, each holding nearly a pound. Some prefer it because it has a slight edge on extracted honey for flavor; others because its production is simpler and cheaper, since there is no extracting and no extractor to be bought at a cost of about $12.50. On the other hand, bees don't like to work in the little boxes and have to be forced to it by crowding which, ultimately, leads to swarming and cuts down the working force, if the beekeeper be not on the alert to prevent it. Also the honey yield is usually about a third or a half less than when extracted honey is produced. However, when they are well turned out, there is added artistic satisfaction in the beauty, perfection, and numbers of the comb-honey sections. It is easily possible to switch from one system to the other or to practice both in the same apiary.

One can make a start in beekeeping for comb honey production, with one hive, for from twelve to fifteen dollars. This is probably the wisest approach. One can buy more hives a few at a time; and, once an apiary is well under way, it is possible by good management to make it pay its way. Probably the amateur should count on an ultimate investment (not including the value of the increase in bees) of somewhere between fifty and a hundred dollars, according to the size of his purse and the extent of his ambitions.

The United States Department of Agriculture and various agricultural colleges issue bulletins on different phases of beekeeping that cost from five or ten cents





Here's my simple recipe!

— by Carolyn Evans

Grand tasting . . . and more! So *thrifty* there's money left in your dinner budget for extra courses...

2 cups (1 lb.) Canned Salmon
1½ cups medium white sauce
4 large biscuits and 4 biscuit rings

Flake salmon, combine with seasoned white sauce, and heat in double boiler. Roll biscuit dough to ¼-inch thickness. Cut into eight 3-inch biscuits. Make rings by cutting out centers of four biscuits with a 2-inch cutter. Brush biscuits and rings with melted butter or shortening, bake in hot oven (450° F.) for 15 minutes. To serve, pour creamed salmon over biscuits, top with biscuit rings, then fill centers with rest of salmon mixture. Serve with pear halves topped with currant jelly. Serves 4 . . . wins you 4 big cheers!

And Salmon Virginia gives you all the nutritives shown below! Try it. Other easy recipes, menu suggestions in FREE booklet. Address: Canned Salmon Industry, Dept. K, 1440 Exchange Bldg., Seattle, Wash.

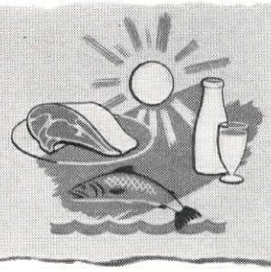
Our greatest food from the sea

LIKE MEAT Canned Salmon is one of the "foundation foods" essential for growth and health

LIKE MILK Canned Salmon is rich in calcium, phosphorus, builders of strong bones, sound teeth

LIKE SUNSHINE Canned Salmon is an outstanding source of vitamin D. Also gives you vitamins A and G

LIKE ALL SEA FOODS Canned Salmon gives you iodine, a vital aid in the prevention of goitre



CANNED SALMON

BRER RABBIT
gives real old-time flavor to
Boston Brown Bread



HERE'S THE RECIPE!

Boston Brown Bread: Sift together 1 cup bread flour, 2 teaspoons soda and 1 teaspoon salt; add 1 cup corn meal and 1 cup whole-wheat flour. Mix ¾ cup Brer Rabbit Molasses with 2 cups sour milk; add dry ingredients. Beat well. If desired, add 1 cup raisins or nuts. Steam 2 hours in greased molds filled ¾ full and covered tightly. Or bake in greased bread pan in slow oven (325° to 350° F.) for one hour. Makes one loaf.



ALWAYS serve this delicious brown bread with baked beans. And try it, too, for sandwiches, spread with cream cheese—jelly—or marmalade!

But remember this—for old-fashioned Boston Brown Bread, you need Brer Rabbit Molasses. Nothing equals the flavor of this fine molasses. It's made from choicest Louisiana sugar cane.

FREE! Brer Rabbit's new book. 100 recipes. Gingerbreads, cookies, cakes, pies, puddings, breads, muffins, waffles, griddlecakes, candies. Address Penick & Ford, Ltd., Inc., New Orleans, La., Dept. A-4.

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down to nothing. But it is well to invest a few dollars in some good books on the subject, and one or two more in subscriptions to a beekeepers' periodical. Get the catalogues of several well-known bee supply houses and buy from them, if you want to be sure of getting standardized, interchangeable parts. If you find your first swarm to be made up of cross and nervous black bees, buy an Italian queen by mail for about sixty cents from a queen breeder and introduce her to the colony, and in three months you'll have a largely Italian, much more even-tempered colony. If you can't get hold of a neighborhood swarm to start with, package bees can be had by express from commercial beekeepers for about $2.50 for two pounds (about 10,000 bees) plus shipping charges.

It is impossible here, of course, to go into the technique of beekeeping. The best way is to read; and, if possible, to talk with an experienced beekeeper.

One important thing not to be overlooked is an apiary's esthetic possibilities. The white painted hives, properly arranged in a corner of the yard or garden, protected and partly shaded by trees and with a setting of flowers, become a beauty spot as well as a place of fascinating activity. If you live close to neighbors, the risk of possible encounters between them and your bees is readily eliminated by placing the hives against a high fence or hedge over which the bees will make their flight, well above the heads of people. The old-fashioned straw hive or "skep" can still be obtained if desired for esthetic effects, but if you want to carry on practical beekeeping in one of them, have it large enough to go like a shell over the square, wooden, sectional hive in which the real work is done.

Tentative one-hive list, with approximate prices

1 10-frame standard hive, complete with frames..	$3.25
10 sheets of comb foundation —stamped wax sheets on which the bees start their combs	.90
2 shallow section supers in which is stored the surplus honey	1.10
20 section holders for use in the supers	.90
100 comb honey sections or boxes	1.25
10 sheets extra thin foundation for use in boxes..	.45
1 bee veil	.75
1 pair of gloves.....	.80
1 smoker	1.00
1 hive tool	.50
1 spur wire-imbedder, for imbedding wires to support the foundation....	.20
1 spool of wire.....	.10
1 prime swarm of bees, from some neighborhood beekeeper..$2.50 to	1.00
	$12.20

Some books about bees and beekeeping

"The Life of the Bee"—Maurice Maeterlinck's classical essay; rich in information and literary charm; $2.25.

"The A.B.C. and X.Y.Z. of Beekeeping"—E. R. Root's accepted manual of apiary management; $2.50.

"Beekeeping"—A scholarly reference and text book by Dr. E. F. Phillips; $4.

"Productive Beekeeping"—A less formal text by F. C. Pellett, a practical beekeeper; $2.50

"Starting Right With Bees"—E. R. Root. A helpful practical pamphlet for beginners; 50 cents.

Introductory and Nature Study works: "The Spirit of the Hive," Dallas Lore Sharp; "Cities of Wax." Julie Closson Kenley; "Happy, the Life of a Bee," Walter Flavius McCaleb.

Still life at the flower show

[*Continued from page 41*]

for the enclosure motifs which are appropriately associated.

When the objects have been carefully selected, they should be tried in different positions until the exhibitor is satisfied that she has achieved the best arrangement possible. It is an excellent plan to mark the final position of each article lightly with chalk, so that they can be assembled quickly at the show. One woman, who has long been a consistent ribbon winner in still-life classes, confesses that she practices with various plant material and accessories for weeks before she obtains results which satisfy her.

Careful analysis of still-life pictures reveals a rare, innate skill on the part of the exhibitor which is not unlike that of an artist painting a picture. Originality is highly desirable; there is a nameless something about original work that never fails to attract. Exhibitors often have the misconception that a still-life picture composed of rare and unusual material is rated more highly than one of more commonplace material. I have seen this disproved many times as judges have passed by exhibits containing exotic flowers and exquisite accessories to award the ribbon to a simple arrangement of ordinary flowers in relation to well-chosen inexpensive objects.

A careful study of the various scales for judging still life will be most helpful to the exhibitor. The following scale, which seems to me ideal and the best I have found for general use, is taken

FOR HIS
HIGH CHAIR HIGHNESS



SET a dainty dish of Heinz Strained Foods before the king—your baby. He'll coo his royal approval! Heinz preserves the flavor, the bright color of the world's finest fruits, vegetables, meats, and cereals by cooking with dry steam—packing under vacuum. Vitamins and minerals are retained in high degree. Play safe by serving Heinz Strained Foods. Choose from 12 delicious kinds. You pay no premium for their extra quality!

12 KINDS—1. Strained Vegetable Soup. 2. Mixed Greens. 3. Spinach. 4. Tomatoes. 5. Beets. 6. Apricots and Apple Sauce. 7. Prunes. 8. Peas. 9. Green Beans. 10. Cereal. 11. Beef and Liver Soup. 12. Carrots.

LOOK FOR THESE TWO SEALS. THEY MEAN PROTECTION FOR BABY.



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STRAINED FOODS



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O HANG EN-
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The Martin Dennis Co.

857 Summer Ave. Newark, N. J.

from a pamphlet, "Judging the Amateur Flower Show," published by the National Council of State Garden Clubs:

Scale	30
Design	40
Color	20
Condition	10

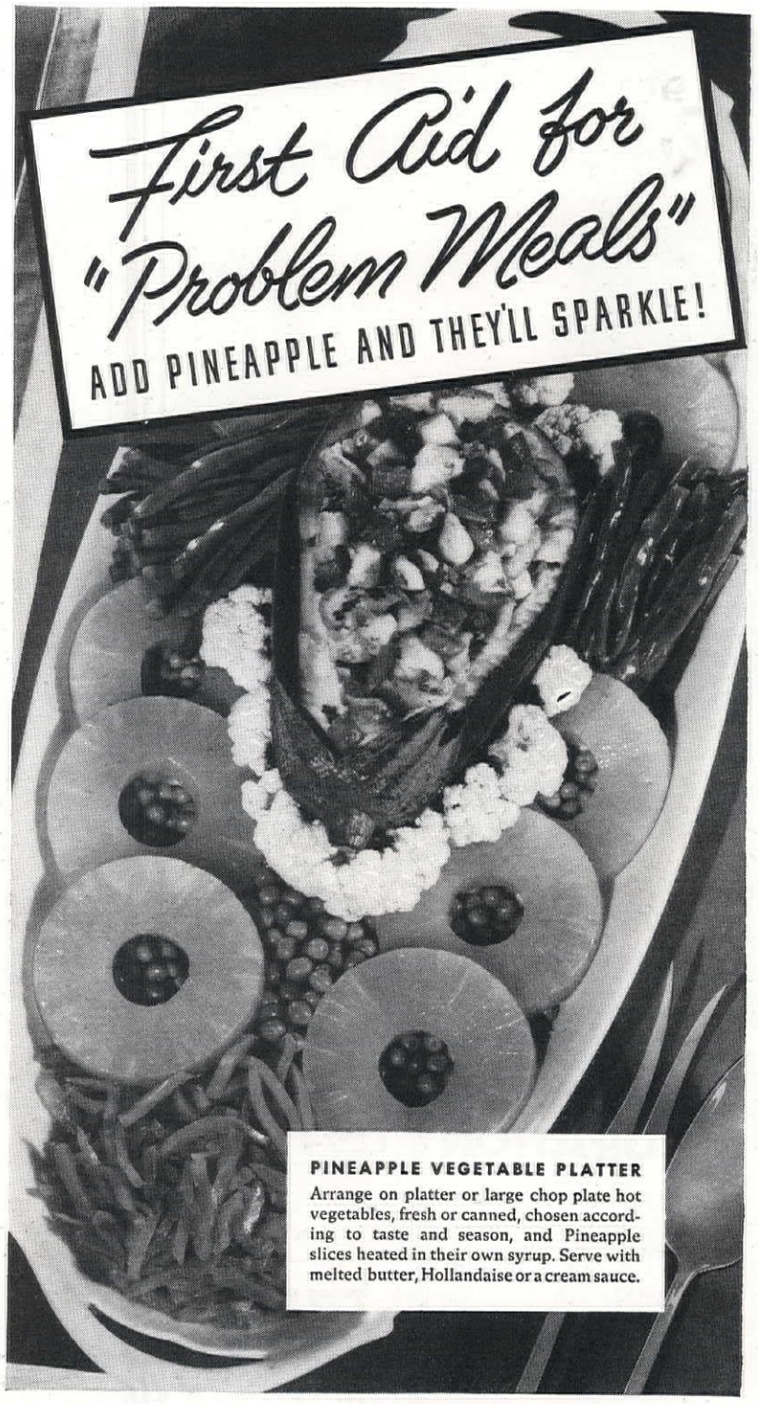
The scale, or proportion, refers to all accessories, the size and balance of the arrangement, and the relation of the objects to each other and to the size of the enclosure. One infallible rule is that no plant material or accessory should be allowed to touch the sides or top of the enclosure.

The design should be carefully studied and experimented with, as it is of paramount importance. The simplicity of Japanese and pure line arrangements is always popular, and many people have commented on the fact that the majority of ribbon winners are of Oriental design. However, Japanese flower arrangements, as a class, do not suit modern surroundings as well as line arrangements, which are ideal for still-life purposes.

The successful still-life picture is subtle in its color harmonies and clever use of contrasts. Formerly, black velvet was much used to line the boxes, but it has lost favor because it throws the flowers and objects into such extreme relief. Backgrounds of various colors are infinitely more distinctive. Draperies of various materials, although often used, require much skill and an artistic touch. As artificial lighting is usually necessary, it should be considered when selecting certain shades. The best system is by means of small overhead electric bulbs concealed by the frame.

The condition of the flowers or other plant material is most important. As cut flowers wilt easily under a light, it is an excellent plan to have a fresh supply available with which to replenish the arrangement from time to time if the show is of long duration. Short-stemmed flowers like pansies may be placed in wet sand to keep them fresh. A tiny boutonniere tube is invaluable when one wishes to lay a flower at the base of the container, as the stem may thus be kept in water and the tube hidden under a leaf or fold of material.

Occasionally scenes are depicted, but, as a general rule, they lack the essentials required for the construction of still-life pictures. "May Shrine" shown in the upper left illustration on page 41, was a ribbon winner in a recent flower show. Diminutive white flowers and ferns flanked the shrine which was a small marble figure of the Virgin. The whole design was well scaled and excellently constructed and attracted a great deal of admiring comment.



PINEAPPLE VEGETABLE PLATTER
Arrange on platter or large chop plate hot vegetables, fresh or canned, chosen according to taste and season, and Pineapple slices heated in their own syrup. Serve with melted butter, Hollandaise or a cream sauce.



The headline above just about tells our story! Canned Hawaiian Pineapple *can* brighten up any meal that needs a helping hand in the way of color and flavor. And you really don't have to hold a degree in Home Economics to make it work, either!

Take meats—the more economical cuts — fish, paste products, or egg dishes — garnish them with sauteed Pineapple slices or the hot Crushed and you give them a "flavor lift" that calls for second helpings! It's the same with pastries, simple desserts, salads and fruit cups. They all take Pineapple!

Canned Hawaiian Pineapple also supplies vitamins A, B and C, food-iron and copper for the blood, reinforcing alkalinity, plus natural sugars.

Make a note to buy some today! Pineapple Producers Cooperative Association Ltd., San Francisco, Calif.

WHEN MEALS NEED A LIFT...

Try—Corned beef hash mounds on sauteed Pineapple slices with creamed carrots and spinach.

Try—Crushed Pineapple in bottom of dish for deep-dish apple pie.

Try—Salad of shredded cabbage and carrots, Pineapple Tidbits, marshmallow quarters and green pepper — mayonnaise.

Try—Corn bread topped with ¾ cup drained Crushed Pineapple, bits of raw bacon; then bake.

Try—Pineapple slice topped with orange gelatin, whipped cream.

CANNED *Hawaiian* *Pineapple*

SLICED · CRUSHED · TIDBITS

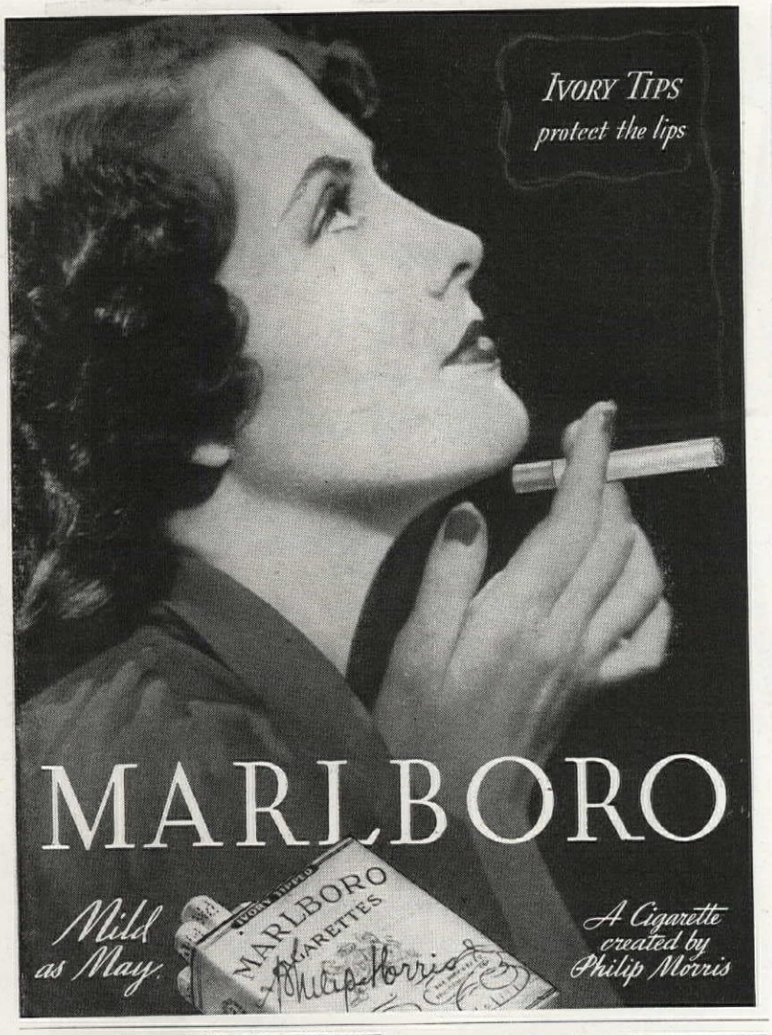
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Lengthwise-cut segments, about height of can



Oblong-shaped pieces...about 1 to 1½ in. long



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is more than guesswork. Only certain rules will build them correctly. Dampers or other devices are not necessary. When planning your new home don't overlook that good old romantic fireplace. Be sure and send at once for the book "Practical Science and Beauty in Fireplaces" which shows detailed drawings and descriptions of how to build a correct functioning fireplace. This book also shows a number of artistic and inexpensive mantels in scale drawings. You will save money and trouble by sending $1.00 to
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Shadow boxes

[*Continued from page 42*]

rave about beauty of line after you become a silhouette enthusiast. Tree branches, ferns, dandelions, common weeds of the roadside, all are effective in silhouette. Wild dill, for example, with its strong well-cut leaves and lacy flower heads, makes good material. When choosing flowers it is well to keep to the large, strong shapes such as those of lilies, irises, peonies, and tulips. The flower stems are better if they curve gracefully, along with the lines of the foliage and the container. Use enough foliage to show its form, but do not let it overlap until it becomes a meaningless mass. The long blades of the iris are excellent, as is the clean calla-lily leaf.

Study Japanese drawings in black and white to get ideas for silhouettes. The Japanese can make marvelous things with just a few brush strokes. Their drawings have rhythm which is very important in silhouettes. So is composition. More shadow box entries are ruined by poor composition than by poor material. Here are a few rules to follow in any such arrangement:

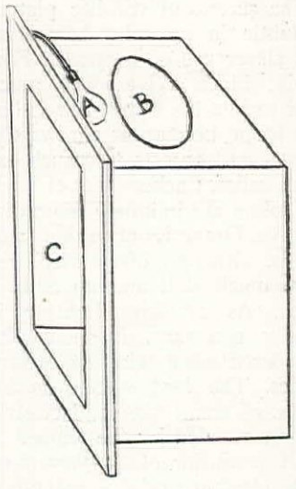


Fig. 1. Shadow box construction. A—Electric light bulb; B—Oval opening in top of box; C—Front opening to be screened with white paper

1. Divide the height of the box into five parts and have the highest point of your arrangement on the top line. The next may be at the second line from the top. Then mass other things on the fourth line. See Figure 2, herewith.

2. Never arrange things so as to divide the box in half across.

3. If you use drapery, arrange the folds toward the objects in your box so their lines lead the eye into the picture. This also applies to any small object used to complete the main subject, such as a book, box, or statue.

4. Flowers and foliage should not touch sides or top of box.

5. Wilted material is out.

6. A circular composition is most pleasing and perhaps easiest to arrange. Arrange the objects to lead the eye around in a circle. The calla-lily arrangement in the round pitcher illustrated on page 42 exemplifies this. The lower calla turns toward the pitcher, whose outline leads the eye around to the leaf which guides it back toward the flowers, which, scientists tell us, is pleasing to the eye, being easy on the optic nerve.

Still another new idea in shadow boxes, and one that we have found most attractive, is the making of etchings in which you follow the principle of a drawing reproduced in colored ink upon paper of any color. In printing an etching, different shades of the same colored ink are brought out by heavier or lighter lines and this same idea is developed in creating a shadow box "etching." In the one shown on page 42 all the objects used were in shades of brown or tan and the background was an off-white. If a blue-green scheme is used all the objects must then be shades of that color. Thus in one box an arrangement of a white iris with a bright blue outline on the falls, was used in a white container against a background of the same bright blue shade as in the iris. With this was used white china fruit partially wrapped in crumpled white Cellophane and, in the rear, a white statue of Venus de Milo. The result was a very fresh, crisp effect, lovely in its contrasts. If you are not using green in your etching, the stems of any flowers must be covered in some way. They may be wrapped in the darkest or the lightest shade of your color scheme. A brown arrangement against dusky pink, or one of silver or crystal against black, are lovely combinations.

In these etchings, as in silhouettes, we emphasize line; but in etchings we are allowed shades of one or two colors. Try them. It will be interesting to look for objects in tones of one color that combine into a pleasing picture.

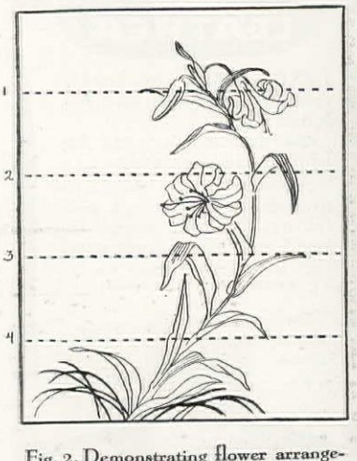


Fig. 2. Demonstrating flower arrangement by fifths of shadow box opening



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Bakes four griddle cakes at a time. Large enough for two medium sized steaks. Greaseless. Smokeless. Heats fast and uniformly. Browns foods beautifully.

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A MIRRO SPRING VALUE **$1.59** Reg. $1.95

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Be sure to see this new Griddle-Grill and other MIRRO Spring Values, including the

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21 ounce capacity. *Extra Heavy Weight* (Reg. 45c)

21¢... LESS THAN HALF PRICE

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"I don't like housework!"



"I am an enthusiastic user of Bon Ami because...*I don't like housework*."

writes MRS. BEACH of MONTCLAIR, N.J.

...she continues, "I like Bon Ami for the kitchen sink, not only because it cleans better and quicker but because I can clean the rest of the kitchen with it at the same time. With very few extra motions the stove is shining, tables are clean, window sills free from dust, and windows gleaming—all because I started using Bon Ami in the first messy job of cleaning the pans and sink and just kept right on going."

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See for yourself what a quick, thorough worker Bon Ami is. How it leaves bathrooms as well as kitchens smooth and gleaming. How it saves time because it *polishes as it cleans*. How it saves your hands—nothing harmful in this scratchless cleanser! These are the reasons why so many women use Bon Ami for *all* their household cleaning.

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Bon Ami

saves time... saves work



"hasn't scratched yet!"

MORE VEGETABLES for VIGOR and HEALTH

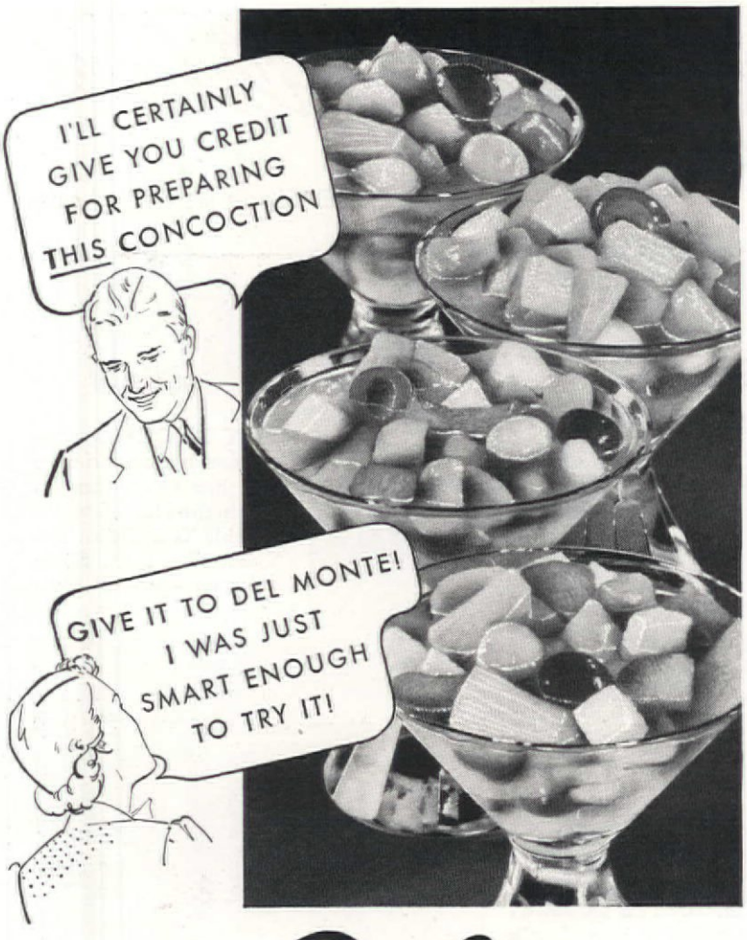
Data obtained from a survey of meal plans of home makers in Delaware County, New York

In connection with the oft repeated admonition to "eat more vegetables" it appears that, strangely enough, families most in need of it are often those that live in rural localities where, one would think, garden vegetables would be abundant, inexpensive, and generally utilized. New evidence to the contrary, obtained from a survey of meal plans of home makers in Delaware County, New York, led to the development of the accompanying table of "vegetable needs per year" for the average individual. Simple multiplication will give corresponding figures for a family of any size, and reference to garden planting tables, such as are found in garden manuals, bulletins, and some seed catalogues, enables one to estimate the amount of ground space, seeds and plants, fertilizers, etc., needed to produce crops of the required size for consumption during the growing season and for canning for winter use.

The table was but one feature of an interesting and effective garden educational campaign carried out in Delaware County in 1937 by specialists representing the New York State Colleges of Agriculture and Home Economics, the County Farm and Home Bureaus, and the associated Four-H Clubs. During the previous summer four demonstration home gardens were conducted in the County and these were followed in September by vegetable cookery demonstrations. Beginning in January a course of five actual garden lessons was attended by group leaders from twenty-two communities, who learned about the vegetable needs of average families and also how to plan, prepare, plant, and care for adequate vegetable gardens, and how to prepare and preserve the various products. Later these leaders conducted local meetings in their own districts throughout the growing season, the result being an appreciable increase in vegetable production and consumption, increased supplies for the winter use of many families, and the staging by the County Farm Bureau members at the New York State Fair of a striking exhibit of home-grown crops illustrating "The Year's Vegetable Needs for One Person." The interest shown and the response that continued in the form of correspondence, inquiries, etc., provided real inspiration and a foundation for the extended campaign that is being carried on this season. It demands special attention before planting time.

VEGETABLE NEEDS PER PERSON PER YEAR

Vegetables	*Servings per person per week*	*Amount needed per person for 52 weeks*		
		Fresh	*Stored*	*Canned*
beet greens broccoli, chard, kale, spinach, dandelion greens	2	18 lbs.	—	9 qts.
cucumbers radishes	Desirable but not necessary			
cabbage, celery, Chinese cabbage, endive, lettuce	4	4 lbs.	40 lbs.	
tomatoes	adults 3-4 children 7	8 lbs. 16 lbs.		22 qts. 38 qts.
asparagus carrots corn green peas onions snap beans	5	3 lbs. 2½ doz. 6 lbs. 3 lbs.	22 lbs. 22 lbs.	6 qts. 6 qts. 6 qts.
beets cauliflower kohl-rabi parsnips turnips or rutabagas salsify squash (winter, summer)	3	8 lbs.	1½ bu.	
potatoes	7	25 lbs.	4 bu.	



it's Del Monte
FRUIT COCKTAIL



All the *more* credit to you, clever lady! You know a good thing when you see it!

Imagine—five luscious DEL MONTE Fruits in a single can! Peaches, pears, pineapple tidbits. Tiny seedless grapes. And brilliant cherries for added color. *That's* DEL MONTE Fruit Cocktail!

A glorious combination! Perfect as a first course...grand with meats...a tempting dessert.

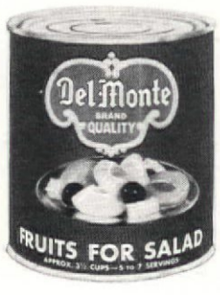
And watch it turn economical trifles into gastronomical triumphs! With bread pudding or custard, for instance. A DEL MONTE Fruit Cocktail sauce is just what these old friends need!

Oh, it has uses galore! But remember, you want DEL MONTE! There's nothing quite like it. It pays to ask for this brand—by name—whenever you buy.

And another handy favorite—

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Here's a great time-saver, too! DEL MONTE Fruits for Salad. This delicious fruit combination brings you DEL MONTE Peaches, Pears, Apricots ...cut in larger pieces, especially for salads...plus Pineapple Tidbits and scarlet Cherries. And like DEL MONTE Fruit Cocktail, it's ready for instant service. Enjoy them both often!



4 Famous Kitchens

. . . with a distinctive G-E Clock in every one

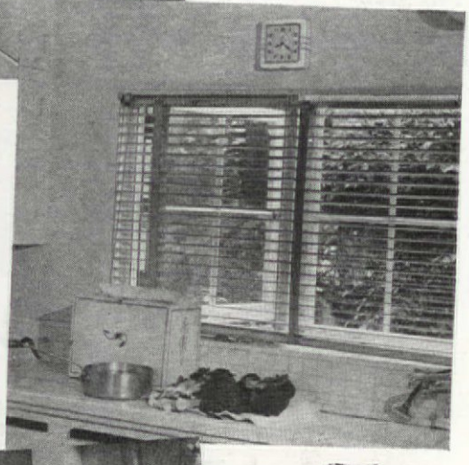




LILLY DACHÉ, famous milliner, has a penthouse atop her establishment. And in the kitchen you'll see this G-E clock, the "Garcon". **$3.50**
(Red, green, blue, ivory, black)



CLAUDETTE COLBERT
Paramount star, has a kitchen that's feminine and efficient. Her clock is the "Chef". . . . **$4.95**
(In green, ivory, red or black)







JACK HALEY, stage, screen, radio star, is proud of his scalloped G-E kitchen clock, "New Hostess". **$5.25**
(Ivory, green, black, red)



FRED MACMURRAY
popular Paramount star, selected this G-E chromium clock, "The Kitchen Hostess". **$4.95**

G-E Kitchen Clocks are styled in step with modern interiors. See them wherever good clocks are sold.



GENERAL ELECTRIC
Self-Starting Clocks

Ranch house style in Dallas, Texas

[*Continued from page 23*]

and provides additional ventilation; these large white shutters on the porch and at the windows around the house create much of the grace and interest of the design. By such resourceful but inexpensive measures the house has caught a fresh spirit and quality and is not merely a collection of old stock parts and trim on an old stock plan.

The entrance door is effectively recessed to give some protection from the weather and the adjoining spaces in the living room, formed by the recess, are advantageously used for bookshelves and cabinets. The pleasant fireplace and the front wall are paneled in vertical wood siding painted white, while the other walls are papered. All of the interior has a lively modern character in its use of clear, strong colors and simple, spacious arrangements of furniture. Especially engaging is the millwork, the carved flat cornice in the living room, and the scalloped shelving of the two dining-room cupboards. These delightful, original touches are particularly typical of small house construction in the Southwest.

American Home pilgrimages

[*Continued from page 45*]

yet withal, the details of doorways and windows were like those in the East. Moreover, away from the crowded, business district were residences of distinction—for instance, that known now as the Charles P. Taft Museum, equal to the best of those in the "Old South."

Mr. Taft was a brother of President, later Chief Justice, William Howard Taft. Mrs. Taft's father, David Sinton, had purchased the house in 1869. The previous occupant, Nicholas Longworth, had been its owner since 1829, obtaining the house from the United States Bank. The earliest records seem to indicate that the dwelling was originally built circa 1820, by Martin Baum, and had a valuation of $30,000, including the nine acres of land on which it stood.

The name of the architect has not been discovered. Some attribute the design to James Hoban, and others to Benjamin Henry Latrobe; nor is the appearance of the Taft House in any way beneath the qualifications of these renowned architects who were

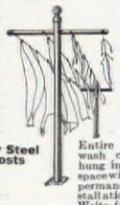
UNSIGHTLY WALLS MADE GOOD AS NEW



You can easily repair holes in walls with Rutland Patching Plaster. Anyone can make a perfect job with Rutland.

CLAY STEEL CLOTHES POSTS

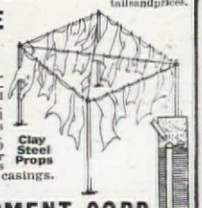
A permanent, weatherproof installation. Occupies little space, attractive in appearance. 4" steel posts 9 ft. long, 2" steel crossarms, 4 ft. long. 4 galvanized hooks on each crossarm for tension adjustment. Decorative ball cap at top of post and end of arms. Finished in satin aluminum.



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among those chosen to work on the urban center of government, Washington, D. C. Already in 1791 the plans for that city had been conceived by Major Pierre Charles L'Enfant, a Frenchman devoted to the cause of democracy. James Hoban designed the White House, to which Latrobe added the front and back colonnades after the War of 1812. The latter joined with Dr. William Thornton, Stephen Hallet, and Charles Bulfinch in the heavy responsibilities entailed in designing the United States Capitol.

It was amazing how this "Early Republican" style engrossed not only the government architects but all the builders who were reconstructing the Eastern towns and cities—Baltimore, New York, and the biggest of them all, Philadelphia, which had been first in promulgating in 1790 the idea of a civic group of unified architectural style, made evident when the Philadelphia State House (Independence Hall) was completed in 1799.

The earliest republican builders, however, were George Washington and Thomas Jefferson, both of whom had much to say concerning the new Federal structures, and rightly so. The impressive facade of Mount Vernon, completed in 1786, was soon the most famous dwelling in America, ever intriguing to the home-builder, and early in the nineteenth century also adapted for inns such as the Unionville Tavern near Marietta, and the Rider Tavern in Painesville, east of Cleveland.

For those who doubt the great role Jefferson played in establishing a new mode of architecture, there remains the fact that twenty-two years had to pass after he had designed the Virginia State Capitol in 1785 before anything as classic was done abroad, such as Vignon's Madeleine in Paris.

As President, Jefferson made Benjamin H. Latrobe surveyor of public buildings, a post he also was to hold when Madison became President. The introduction to "The Journal of Latrobe" states that "While at Pittsburgh he designed several private buildings that were erected there, or in the immediate vicinity. Also for other places. Among these last were the residences of Henry Clay at Lexington and Governor Taylor, Newport." It is not unlikely, therefore, that the Taft House might have been a product of Latrobe's talents, except that in its Roman aspect it smacks less severely of Washington, D. C., and more elegantly of the ultimate development of the Southern mansion. This is revealed as follows:

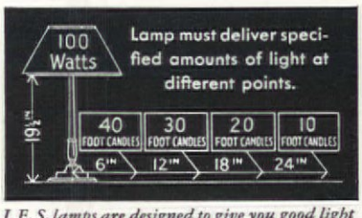
The Taft House in Cincinnati bears a subtle relation to Home-

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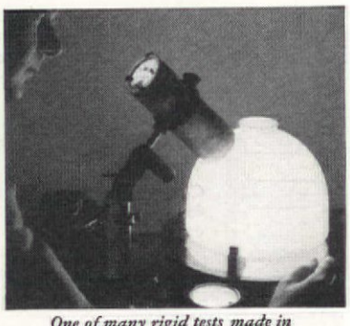


Challenge "imitation," and ordinary lamps, to equal the sight-saving lighting of Certified I. E. S. Better Sight Lamps . . . specifications by the Illuminating Engineering Society primarily for eyesight protection. Now made by over fifty manufacturers in the most captivating styles.



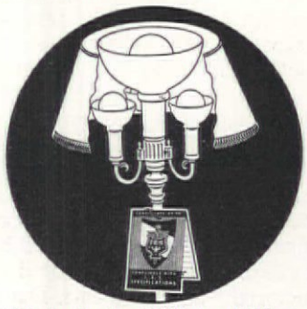
I. E. S. lamps are designed to give you good light where you need it.

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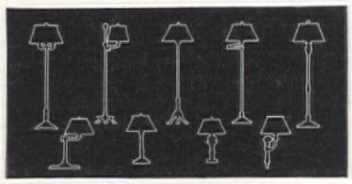
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The tag shown below attached to any lamp, like the Hall mark on silver, CERTIFIES quality. It assures mechanical soundness, electrical safety and sight-saving lighting. Look for this tag when you buy.

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6352 chest $62.00

Illustrated at top of the column:

6316 nightstand	$14.60
6325 bed	45.00
6352 chest	62.00
6341 dresser	64.00
6211 mirror	28.40



6362 chest $72.00



6372 chest $82.00

In addition to the pieces shown in this advertisement, matched furniture for the Bedroom Ensemble includes:

6315 bed	$42.00
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6330 mirror	18.00
6332 toilet-stand	36.40
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6336 dressing-table	52.00
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For home-furnishing ideas send ten cents (coin preferred) to W. F. WHITNEY COMPANY, INC., So. Ashburnham, Mass., for the color-illustrated booklet: "How to Furnish Any Room with Whitney Maple."

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wood, built circa 1800, near Baltimore, Maryland, for each displays a synthesis of certain Adam type of refinements perfected in Massachusetts by McIntire and Bulfinch with a house definitely Southern in character. This makes a highly unique combination that, appearing as it does in Cincinnati, is a rare phenomenon, especially since the Taft House has such superb integrity of architecture and masterful richness of decorative features that English authorities readily accept it as equalling the best Regency examples of the British house abroad.

The fundamental trait to be noticed about the Taft House, as with Mount Oval at Circleville, and Homewood near Baltimore, is the purely one-story composition, although a basement floor for dwelling purposes figures in the Taft House and Homewood. Moreover, the attic section enters into the facade design through decorative oval windows, or some kind of dormer window (at this period with rounded sash) and sloping roof arrangement. In this type of house there are always paired flanking units.

The white classic portico of the Taft House represents perfection of proportion with its clever spacing of paired Roman Doric columns at the corners, approached by a staircase guarded with exquisitely designed wrought-iron railings. Everywhere the same delicate balance of scale is preserved—the doorway, windows, portico, entablature, and the cornice mouldings of the pediment which are utilized along the roofline of the entire house.

Inside the house similar care is given the architectural details of the finely carved cornices, doorways, columns, mantels, and built-in cases. Some of these have been restored or purposely installed to display to the best advantage, yet in a natural homelike way, the extensive Taft collection of art. That the house is furnished throughout in a manner appropriate to the decades of the period, with early nineteenth century toiles and brocades at the windows, tinted and pictorial wall treatments, Duncan Phyfe furniture (forty pieces), is due to the great generosity of Mr. and Mrs. Charles P. Taft who gave the home and grounds, the collection of art treasures and $2,000,000 to convert the house into a museum and for its continued maintenance.

Certainly in its completely inviting interior it may be favorably compared with Mount Vernon, the remarkable collection of works by Rembrandt, Van Dyck, Goya, Gainsborough, Romney, and Turner, porcelains, enamels, and jewelry, more than balancing the interior architectural details, not as rich as in the eighteenth century residence of George Washington, yet appropriate to the era when the Taft House was built.

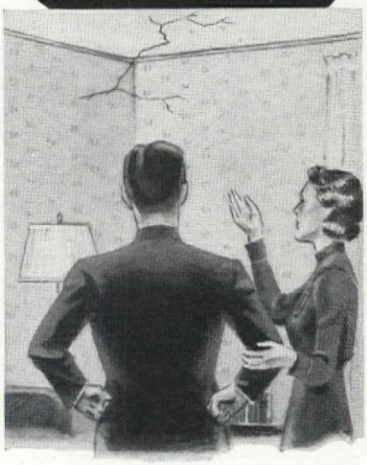
Of especial interest in the original decoration of the entrance hall are some excellent murals painted by Robert S. Duncanson, an artist of Scotch descent, working in Cincinnati from 1843 to 1851, who presented the landscapes of the new country west of the Alleghenies in subdued browns and greens in eight large panels. Two overdoor paintings include bowls of flowers and fruit, while two others are of American eagles.

It is impossible to describe here the art collection of the Tafts, which in quantity and quality deserves the attention of connoisseurs and scholars. Blue and white porcelain of the K'ang Hsi period and Chinese crystal figurines are on view, as are Italian majolicas (some from the Baron Alfred de Rothschild collection), while the rare group of brilliant enamels of the thirteenth to seventeenth century with its portrait of the Duc de Guise by Leonard Limousin and the same artist's Thomas Cranmer, Archbishop of Canterbury, rival those in the Louvre. There are also French tapestries of the eighteenth century, and two signed pieces of furniture by Pierre Roussel of the Louis XV period.

Credit must be given the Early Republican style for inspiring a unified American architecture. It seemed to produce real architects who gave their creations, residences or public buildings, a harmonious and dignified appearance.

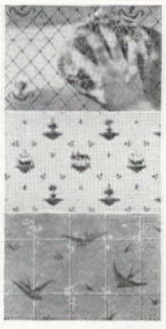
True enough the colonies had already created a type of architecture in the Georgian Colonial style, whether Southern manorial or New England town house, that will always stand for prosperous comfort and beauty. But the architectural aspiration of Thomas

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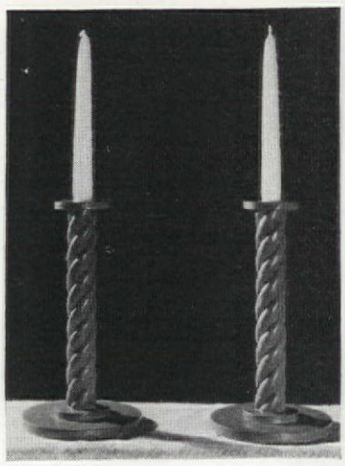
Send me Wall-Tex portfolio with colorful illustrations, including Wall-Tex swatches.

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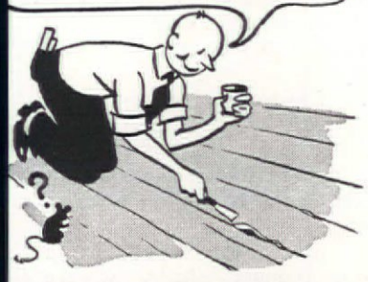
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Candlesticks of rope-twist wooden curtain pole lengths strike an unusual note. See article on page 38

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No longer roast your face and freeze your back. Here is a completely pre-fabricated fireplace that circulates heat to all parts of the room. Real comfort as well as enjoyment! Easily installed in any design of old or new fireplace with a savings in materials and labor. Can be piped to other rooms. Ideal for home, cottage and recreation room. Can be used as the entire source of heat in mild climates. WILL NOT SMOKE. The only circulator fireplace with . . .

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Jefferson demanded monumental design and construction such as would teach Americans to look upon buildings with conscious pride as structures nationally significant. Post-revolutionary architecture, logically enough, had to be unified and Federal. Jefferson, gifted leader and architect, intended to make it so by a careful study of the works of Palladio and Des Godetz, and the direct investigation of Roman structures, such as the Maison Carrée at Nîmes. It was not inappropriate. In all Europe nothing so much like republican Rome and the Athens of Pericles had ever been achieved as that which the government brought to life at the sword's point of that famous American leader, George Washington, for whom the capital city just built, was named.

Ohio pioneers from Baltimore, Annapolis, and Williamsburg gave many of the new homes certain features of Southern building such as brick construction and spacious halls but soon the architectural fashion insisted upon the classic architecture of Greece and Rome in which distinctions of North and South totally disappeared. As an example of the mode prevalent about 1845 is the Durban Ward House at Lebanon, built by a man of that name, later a brigadier general in the Civil War.

In closing let us mention one type of public building, the courthouse, that was very symbolic of the period, utterly significant to every citizen of the nation, and which received true embodiment in the classic temple form inasmuch as the legal codes received new vitality from the recovery of antique law.

Brief quotation from the Ordinance of 1787, passed two months before the adoption of the Constitution, September 17, 1787, will recall the sentiments that warmed American blood, enabling those in whose veins it ran to set forth upon tasks of tremendous expansion and construction: "Estates shall descend . . . to children . . . in equal parts. . . . No person . . . shall ever be molested . . . for his mode of worship . . . or religious sentiments. . . . Entitled to . . . Habeas Corpus . . . trial by jury . . . proportionate to representation . . . bail . . . no cruel or unusual punishment. . . . No property taken for public purposes without full compensation. . . . Right to private contract. . . . Religion, morality, and knowledge being necessary to good govern-

A CORRECTION

We regret that the arrangement illustrated at the top of page 42 of the January issue was erroneously credited. Mr. William Moore was the designer.

"YOU BET I'LL TALK, IT'S GREAT!"



LOOK AT THE BEAUTIFUL PAINT JOB I GOT—AND BELIEVE ME, I SAVED PLENTY"

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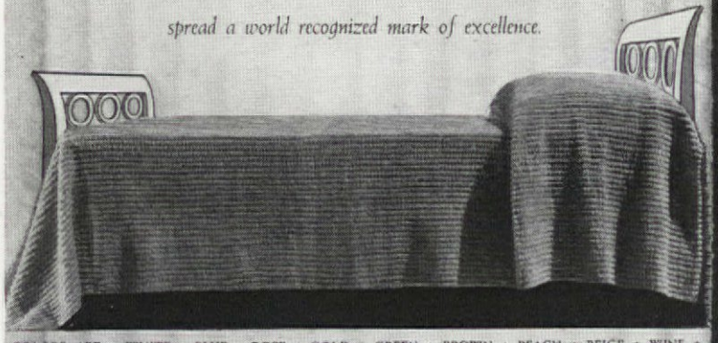
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ment and the happiness of mankind, schools and education shall forever be encouraged. . . . Colonies shall have rights to become states equal to existing states. . . . There shall be neither slavery nor involuntary servitude. . . . Cannot be repealed or altered except by mutual consent of the United States Government and the people of the Northwest Territory."

The Highland County Courthouse at Hillsboro, northeast of Cincinnati, exemplifies a Roman structure while the courthouse at Dayton, an unusual building, incorporates in a modern edifice the proportions of the Theseum at Athens, although Howard Daniels, the Cincinnati architect who drew up the plans, substituted Ionic columns. This was constructed circa 1850 at a cost of $100,000, a large sum then.

Start collecting lustre

[*Continued from page 31*]

of the Georgian style. Silver lustre busts were also made by Josiah Wedgwood around 1791. Later came the decorated silver lustre.

Concerning this last type, Martin A. Buckmaster in "English Lustreware" says: "In some instances the patterns were themselves painted in silver lustre on a white ground, and in others, the ground, usually white, formed the pattern. In the first case the article to be decorated was first glazed with a white glaze and the pattern was then drawn with a brush in a thin film of lustre, great skill being displayed in the free but delicate drawing.

"In other specimens when the pattern is white a different method entirely was adapted. The article having been prepared with a white or cream glaze, the design is now painted upon it with an adhesive resisting mixture; the article is dipped in the silver lustre, which coats all the surface not previously painted with the sticky mixture, and after firing a second time, this substance is removed and the design left white. This method is called the silver lustre resist style."

Another type of the patterned lustre is found with silver decoration on a pale canary-colored ground, also blue, and blue-and-magenta.

Gold lustre is made by means of a thin deposit of gold on the painted surface of white glazed slip pottery body. In the finest pieces there results a beautiful gold glister, but an abundance of it on a ware of red body has a ruddy copper shade, whence arises the confusion with real copper lustre. As a rule this type of lustre made with the oxide of the gold is very beautiful and valuable, for the surface shines warmly like the metal, yet underneath there is intense color. If the color under the gold coating is pink or purple, it is termed "pink" or "purple" lustre, being a variety of gold lustre.

Purple lustre is very similar to the pink lustre except that a slight variation in the glazing process gives it a purple color. This type originated in large quantities in Newhall, after 1782, and is marked with a large impressed "N" or "Newhall" printed in dull red or brown, surrounded by a double circle.

Jugs, mugs, honey cups, pitchers, and goblets are among the pieces to be found. Swansea manufactured much of it, although Wedgwood gold lustre has great brilliancy. Wedgwood's fine Pearlware shell dessert service may be regarded as choice English lustre in a combination of gold, yellow, and purple, iridescent in varying light. On account of the costliness of the gold, the lustre was frequently used on only a portion of a piece. Pink lustre is less durable than the copper and silver lustre because of the sparing use of the gold and the tendency toward further chemical distintegration in air over a period of years. Hunting scenes, landscapes, and figures of Faith, Hope, and Charity, were



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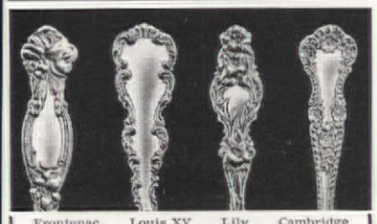
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the commonest patterns. Such subject matter also appeared in the silver lustreware.

The earlier specimens of the landscape and cottage pieces were poorly and childishly drawn, but they possess the spontaneous charm of the sincere effort of the potter-craftsman that the later examples lack. As we must agree with Atwood Thorne, the best examples of pink and silver lustre are equal in artistic merit, if not in price, to the best Worcester or Crown Derby specimens. This is particularly to be noticed in the few specimens of silver "resist" ware which are extremely rare and seldom seen outside the best collections.

I have a gold lustre water pitcher, artistically decorated, and memorable for my homecoming with it. Overjoyed, I showed the pitcher to my family, but alas, I heard only the following words: "Mother, it's just another lustre treasure you couldn't pass up; we hope you used some other method of paying for it than cutting into the household allowance." I often combine it with a plate and cup of purple lustre and an extra plate of pink lustre.

The ways of producing lustreware are secret and difficult for the layman to comprehend. As W. B. Honey, the Assistant Keeper of Ceramics in the Victoria and Albert Museum states in his book, "English Pottery and Porcelain," "Lustre colors are added over the fired glaze and consist of metallic films reduced from their oxides by refiring in a smoky atmosphere; if thin they are iridescent, if thick they commonly show the color of the metal used." Beyond this statement it is scarcely safe to go, so varied are the opinions of investigators of this old art. For instance, Dr. John Mason Clarke, the late Director of the New York State Museum at Albany, a great collector of lustre, in his book, "English Gold Lustres," says: "The so-called 'copper' and 'bronze' lustres which were made by the Staffordshire potters in great quantities from 1790 to 1860, and which became widely diffused among early American and Canadian families, are really gold lustres, the same as the 'pink,' 'rose,' 'ruby,' 'purple,' 'mottled,' and 'Sunderland' lustres." William Burton, the prominent British ceramist, agrees with him but W. Bosanko in his "Collecting Old Lustreware," on the contrary, makes all the lustres the result of cupric chlorides.

Around the middle of the nineteenth century came the second period of lustreware much inferior to the earlier, being badly designed and ugly in shape. It was ornamented with gaudy flow-



When Frank got a raise, I said, fast: "Let's buy one of those Alexander Smith Floor-Plan Rugs I've seen advertised. No matter what size your room is, you can get one that fits exactly." "Sounds fancy," said Frank. But he put on his hat and went with me.



There was such a choice of Floor-Plan Rugs in figured patterns, textured and plain effects, all in TRU-TONE colors, that I could see Frank was scared. "We can't afford these," he muttered. The salesman replied: "But they're not expensive, many are priced under $50."



So we got out our room measurements and found, in the range of 23 room sizes, a beautiful green and rust Floor-Plan Rug that just fitted my room, with about 12 inches of floor all around.

And Frank's proud as a peacock! He keeps telling friends: "It's a genuine Alexander Smith Floor-Plan Rug." "And, what's more," I chime in, "it's guaranteed by Good Housekeeping!"

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Courtesy, Metropolitan Museum of Art

Pair of Staffordshire silver goblets, probably Wilson and Sons, Hanley

ers or banded in horizontal rings in blue, cream, or pink.

Arthur Hayden warns that lustre specimens should not be washed as a general procedure of cleansing, for warm water has a deleterious effect, making them less brilliant; polishing with a soft cloth is the correct method. However, another writer on the subject, Daniel Catton Rich, advises, regarding copper lustre, to wash the purchased item at least once to remove any coating that was possibly added to make it look old, for many frauds are perpetrated in this type of ware. Apparently old pieces have a thin fine coat of the metal, while the faked pieces are apt to be thick and clumsy by comparison; even if the lustre surface is good, the copper-gold effect is too brown. The sprays of flowers are stiff and unwieldy-looking while the blue, green, yellow, and rose, have dirty, unreal hues due to the blacking added to antique them.



Color illustration on page 30

Especially photographed in color for the readers of THE AMERICAN HOME is this group of nine pieces of lustreware in the Metropolitan Museum of Art. Classified as follows, they are, left to right in the picture:

Top row: Bowl, pink and copper lustre, Newcastle, (probably) Dawson & Company, 19th century. Jug, purple lustre, Staffordshire, 19th century. Coffee pot, copper lustre, Staffordshire, 18th century. Jug, pink lustre, Newcastle, about nineteenth century.

Center: Jug, pink lustre, Sunderland, Phillips & Company, 19th century.

Bottom row: Flower pot and saucer, Sunderland, Phillips & Company, 19th century. Jug, copper lustre, Lane End, (probably) Mayer & Newbold, 18th century. Jug, miniature, copper lustre, Sunderland, J. Phillips, 19th century. Mug, copper lustre, Sunderland, (probably) Durham Company, 19th century.

Thoughts on Room Relief—



Oh, dear . . . I almost wish we hadn't moved! These light walls make our furniture look dingier than ever . . . and my curtains are a mile too short . . . I'd better stop and shop for new draperies . . . even though I *can't* afford them!



What a break ... the Singer Man happening along just now! Am I interested in Singer's Home Decorating Service? *Am* I? If they can teach me how to make curtains and slip-covers, I'll be glad to start tomorrow!



Well, I don't seem to be doing so badly. I managed these curtains pretty well . . . and the Singer instructor says she'll give me a hand with the pleats. She has a smart idea, too, for covering my old chair and sofa. Wonder if I dare . . .?



Henry will faint away when he sees this! I thought slip-covers were a ticklish job, but they're easy enough after an expert shows you the right way to cut and fit materials. Glad the Singer people suggested this color. It just *makes* this room . . .



There! How's that for $27.84? New draperies, new curtains, new slip-covers . . . new everything! No wonder Henry approves my brand-new Singer Electric! It will pay for itself in no time.

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Westinghouse *Kitchen-proved* Ranges

EVERY HOUSE NEEDS WESTINGHOUSE

Get an early start

[Continued from page 371]

Even though I didn't get a college saving plan into operation for my own children as early as I should have, I had the matter in mind and did a little something about it in the early years before establishing a really systematic basis.

But the first step was taken much more than twelve years ago and I want to describe it here for the benefit of those thoughtful parents who have children now so close to college that they are in high school or preparatory school, with college expenses already provided for. Actually, the suggestion applies to the grandchildren that those thoughtful parents will probably have as time goes on.

It was my last year of prep school when my father and mother took out several policies of endowment insurance on my life. The first of these was on a twenty-year basis and it so happens that it will mature just before my elder daughter is ready for college. The second was to run for a longer period and again by fortunate chance the year of its maturity will coincide almost exactly with the matriculation of my younger daughter. Naturally these will be extremely helpful in accounting for college expenses for the two girls. Whether this specific purpose prompted the purchase of those policies I have never been able to find out, but I suspect that it did, even though nothing could have been further from my own thoughts at that time. Anyway it was a splendid idea and I hope to pass the move along by one generation in another few years.

Step number two in providing college expenses for my first-born was made when she was only a few weeks old. Again it was initiated by a relative, who opened an account in a savings bank in Barbara's name and presented the book to us with the first entry already made. Christmas and birthday gifts from relatives, when they happen to be in the form of cash, find their way into this account and I occasionally make a contribution for no reason except that it is a good idea.

Step three came along while the young lady was still less than a year old. A little slotted bank appeared on the top of Barbara's bureau and every few days I tried to slip a dime into it. There was no definite schedule involved but the dimes turned into dollars with pleasing frequency and then made their way into the savings account. This plan worked rather well, as a matter of fact, until the late unlamented depression.

By this time Patsy had joined the family and had had a savings bank account opened for her. Moreover, another slotted bank appeared on the bureau top beside Barbara's. But with dimes at a premium anyway, and two slots grinning for them instead of one, the conversion of dimes into dollars didn't proceed nearly as rapidly as it previously had.

Step number four was exclusively Barbara's. Patsy hasn't come to it yet. As part of the training along practical lines that is included in school work these days, a banking system was inaugurated in the school room, with funds being transferred to a local bank after they went through the school records. Weekly deposits were called for and we saw to it that Barbara's exceeded the minimum requirements by enough so that there was an accumulation which partially made up for the missing dimes.

Then came the more systematic savings which should have been put on a regular basis years ago. Instead of all the monthly savings going into the family account, there is a regular allowance for the account of each of the girls, and the bank books show total figures which are increasing with regularity.

There is one more part to the plan which must be mentioned here. Every time there is some unexpected income in the family, a minimum percentage goes into the bank account of each girl.

Naturally the sources of these "extras" are seldom the same from one family to the next. They might be dividends from investments, "pin money" from keeping hens and selling eggs, income from painting miniatures, business bonuses, payment for an occasional evening of playing in an orchestra, or, as in my own case, remuneration for a little magazine writing.

Due to my late start, the children's bank accounts may not be large enough to take care of all college expenses, but they will certainly make it a lot easier for me to pay the bills.

Other people have other systems. For instance, I know of one couple who put aside for the purpose every five-cent-piece that comes into their hands. If you can afford to make it dimes instead of nickels, the amount will increase just twice as fast, but even pennies will grow into surprising amounts if they are saved with unbreakable regularity.

So again I point out that it makes little difference what system you use in saving for college expenses as long as you start early and persist in carrying out your plan—whatever it may be.

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Why dash from room to room to find your Old Dutch Cleanser? Keep a can in the handy holder at the sink. Then it's *there* when you need it for pots and pans, for sink, stove and refrigerator, for quick, easy cleaning of the linoleum.



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Our house goes modern

[*Continued from page 15*]

Without being worried about how the house would look, we turned our attention to the initial premises, knowing that when they were properly satisfied with careful study, the results would be pleasing in appearance. Our difficulty lay in the fact that we wanted quite a large "small" house with three complete baths as well as one in the study-guest room. This, on a limited budget with a designer husband who demanded excellent materials and good workmanship, was a problem that required some juggling.

Curiously enough the solution to construction and insulation came by means of a form of prefabrication. At this time, my husband was working on a layout of very simple ranch houses for Mexican workers to be housed in a village on a large ranch. The demands were for as much room as possible under a single roof area, single wall, board and batten construction. Five hundred houses worked out that each would afford the greatest space in the smallest area! From this study grew the germ of the idea.

Not satisfied with the lightweight construction of these Mexican houses, my husband began to study the possibility of building a house of single wall construction where the battens were studs exposed on the inside where a double wall and air space was formed by applying sheets of insulation board (one inch thick) on the outside. Apparently it was possible, for we have done it. The house is amazingly cool in summer and holds in the heat in the winter.

The prefabrication process lay not only in the sheets of insulation, but in processing the redwood studs and boards at the mill with an interlocking tongue and groove, which meant that the board was fitted to the stud to create immediately a finished interior surface. On the exterior went first, heavy paper on the studs to create a double air space (part of insulation theory), followed by the sheets of insulation board. Due to need of weather protection at the base of the building a plaster dado was used. It is the only plaster in the entire house. We liked steel casements and chose them for their low cost maintenance.

Because this beautiful valley, famed for its winter climate, has summers like life on the Sahara, coolness and insulation were major considerations. Insulation board can stand the weather, as a summer cottage by the side of a lake in middle Wisconsin has proved for fifteen years. It is still impervious to weather. Here, we noticed during the past summer a difference in indoor and outdoor temperatures as high as twenty-five degrees.

The roof offered further opportunity for insulation. Extra long cedar shingles were dipped in white stain before they were laid, since a white roof reflects the heat. Inside, the ceilings throughout the house are of one-inch insulation board. The wide overhang of the eaves also cuts down on summer heat and the soffit, enclosed by plywood and well ventilated with screened openings, provides that necessary movement of air so important in a roof area. This enclosure of the soffit also gives a clean, crisp effect to the appearance of the house.

Another economy of construction which was also a protection against future dry rot and termites (a problem in a dry climate) was the laying of a solid, reinforced concrete slab for the foundation of the structure. When the house was finished this concrete was given a finished coat in which olive-green coloring was part of the topping itself, so that all floors in the house are concrete of a neutral, pleasant color. They may be waxed to give as high a polish as is desired.

A small concrete basement, as seen on the plan directly outside the service door, was placed below the center of the house. This was economical, for a single gas furnace is adequate to heat all the main rooms, and there is practically instantaneous hot water due to the shortness of the runs. This means low maintenance costs for both heat and hot water.

Coming to our third consideration, the floor plan, we wanted easy circulation to all parts of the house from a central point. Here I was adamant. I asked for a plan whereby child and adult activities were completely separated, a plan where no room served as a passage to another part of the house, and it was obvious that we could not afford much space on halls.

A brief study of the plan shows how we accomplished this required arrangement. A small entrance hall permits a separation of the living room and dining room wing from the rest of the house. Service from the kitchen to the front door is very close. The child may enter his own room from the outside and reach the kitchen (important to an always hungry lad) without disturbing adult activities.

Since we had from the start eliminated all such superfluities as rumpus room, powder rooms, elaborate dressing rooms, and costly gadgets, none of which

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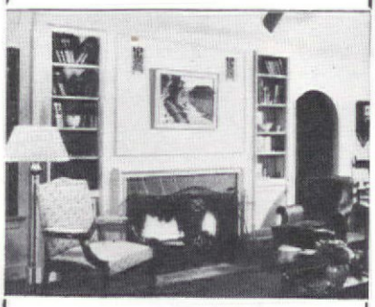
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have any place in a moderately priced house, we found that our plan which is only 1,800 square feet seems more spacious than it is in actuality. The owner's bedroom has a private bath, the boy has a private bath, the maid's room and bath are far removed from the rest of the living quarters, which gives greater privacy. The position of the sleeping porch means that it may be used from either bedroom. A young host may entertain overnight guests by giving them a room adjoining his own. On other occasions it may be used as the sleeping room for the owner's bedroom so that room may be used more as a study. At all times it creates an excellent circulation of air to the bedrooms.

As for direct access to the out-of-doors, the plan has certainly accomplished that point. Words are not adequate to express the sheer delight to parent and housekeeper of having an outside entrance direct to the boy's room. There have been found two dogs, a cat asleep on the bed, and a fat duck waddling about the room while the animal's pet yard was being repaired by juvenile carpenters. One can stand caked mud and sand, dead leaves and bird nests, wasp's combs and dead birds when they are all concentrated in one room and entry to it is not by a devious route through the house itself. With the most simple of furniture and rugs in this the boy's own domain, almost anything goes.

Besides the front entrance, which leads to a grassy terrace where the north coolness is pleasant for after-dinner coffee on a summer night, there is a door from the dining room to the pavé which makes that general area for out-of-door living close to kitchen for serving and more or less in the center of things. The service door provides for kitchen, laundry, and maid; service steps at the side of the motor court and path lead back to rear. Therefore, almost any part of the out-of-doors is readily accessible from the house.

Coming to our fourth consideration—ample provision for out-of-door living—we found that the economy of structure which dictated the simple T-shape of the house also created two courts enclosed by wings of the house. The pavé faces east, since that is the direction of the most open and beautiful view, and prevents western glare for afternoon rest hours. Next summer an awning is to be erected on wires to pull across, Spanish fashion, for further sun protection.

The court on the other side of the house is enclosed by Monterey cypress to form a spacious play yard where there is room for huts and pets. The service court fits



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neatly at the end of the T-shape. The motor court offers an additional out-of-door area in that it becomes a fine Badminton or Ping-pong court and when the young poplars are fully grown will be both shady and private.

Interiors! Here was where I could forget necessary but rather dull construction details and have a chance to create a colorful but simple background to the furnishings which we were going to have to mix with more modern pieces. Color and built-ins distinguish the inside of this house, for we soon discovered that when you are trying to get a lot of house in a comparatively small area built-ins are the solution!

Starting in the living room, which we wanted rather spacious so that with a smaller dining room it would open up nicely when we entertained large numbers, we used built-ins on either side of the fireplace. Bookcases below with ledge on top for plants and magazines, cased-in radio on one side, and wood box (fed from the outside) on the other side of the simple fireplace fill one wall of the room. The corner windows were used not to be modern but because the circular view of the bowl of the mountains is so perfect that corner windows were the one answer. Placement of windows at one end of the room also gave larger wall areas which afford easy arrangement of furniture in creating a spacious appearance. Under one bank of corner windows is a built-in bench where one may watch the sunset or which becomes an ideal spot for placing a card table in the event of a buffet supper.

White walls (note the exposed stud already discussed) with an umber wash, olive-green floor, and ceilings of the softest green make this a restful room against which the old gold of the draperies, the neutral greens and yellow of the furniture, with an accent of eggplant in the color of the couch and the rugs, create a colorful yet peaceful harmony. The Rembrandt copy which hangs over the fireplace was a study made by my husband in student days in Paris and seems not ill at ease in modern surroundings, since a Cézanne copy, made under similar conditions and hanging on the opposite wall, offers a pleasant balance between the old and the new.

The dining room, which is not large, appears spacious, for the built-in sideboard eliminates the need of any furniture beyond table and chairs. A long bank of windows to the east also gives a feeling of spaciousness. Here we chose lemon yellow walls, pale green ceilings, and a pastel striped wallpaper for the reveal of the built-in. The draperies are off-white. Since we found it necessary to use a blue Chinese rug, which we already had, we wished the room to be as subdued and quiet as possible. There is in this lemon yellow, pale green, and dark blue something restful, and the white trim ties it all together. The built-in gives sectioned drawers for flat silver, linen cases, and cabinets for serving dishes and other silver.

By the time I reached the kitchen I had a perfect complex on built-ins. Personally I don't care for "cosy" kitchens. They are to me only workrooms where sunshine and color should enliven the routine, but beyond that I want only ultimate efficiency. This whole kitchen is built in, so there is nothing to sweep around or under. The stove has been taken off its feet to sit neatly in a streamlined area which is as simple as it is practical. The refrigerator also stepped off its legs to come up to hand and eye level, and ventilated vegetable and fruit drawers are beneath it. The pot cupboard is shallow so that each pan can be seen quickly without backbreaking. The stove-refrigerator end of the kitchen makes it possible to prepare a whole meal without walking about at all.

At the sink there is every detail arranged for washing and storing dishes to obviate the necessity of taking steps. All glass and dish cases are shallow. No shelf is wider than a dinner plate so that nothing has to be hauled out from behind anything else. Metal-lined bins for cookies, cake, bread, flour, sugar, etc., cases for trays, storage of flower bowls, etc., everything is planned to give perfect convenience. In one corner is a movable table and a simple built-in bench for Sunday night bites, maid's meals, and for comfortable planning of the daily routine. A shelf on the wall holds a potted plant, cook books, pad and pencil.

With the exception of the plumbing fixtures which are first-grade throughout the house, this kitchen has utilized inexpensive but sturdy materials. A dark blue wainscot of linoleum is banded with polished aluminum, above which there is yellow insulation board. Surfaces are all of this same dark blue, yellow walls, white trim. The drainboard linoleum is covered where it turns up the wall at the back so there is no crack to collect water or dirt. With a little wax once a week this material is kept in perfect condition. The floor has a marbleized, tannish linoleum since the patterned effect prevents spot marks from showing. As an amusing note in this streamlined kitchen, the curtains are white linen upon which fat yellow fish swim in dark blue seaweed!

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Off the kitchen is the laundry with utility closet, a broad shelf to facilitate the ironer, a built-in ironing board, and plenty of sunshine and light. The position of the maid's room and bath off the laundry gives the ultimate in privacy for a small house.

In the entrance hall is a concealed coat closet and a built-in nook for the telephone. Due to the northern exposure here we used glass brick on either side of the solid door to give light and privacy at the same time. Though employed for their function, these glass brick are also decorative, bottle green in daylight, and when seen from the outside, strips of light on either side of the door at night. Flush panel lighting, as seen in the hall, has been used in all rooms.

Since an economical house was one of our first premises, the bedrooms have been handled in an extremely simple manner. There is everything for convenience with no waste space. Built-in wardrobes for each in the owner's bedroom, built-in chests, and a built-in desk arrangement for the writing department of the family that this room may be used as a study. The shelf running above the twin beds ties them together as well as giving extra space for books and flowers.

It is in the color that the room finds interest. Here we have repeated the colors of the California acacia tree—soft gray-green and a delicate yellow. The walls are pale yellow, all trim this delicate gray-green, and with the pale green of the ceiling and the darker green of the floor there has been created a restful room which is yet colorful. Venetian blinds are white with yellow bands, the windows coolly and thinly draped since they open out upon a lovely distant meadow, live oak trees, and masses of mountains.

Opening directly off this room the owner's bath has repeated the gray-green trim, a wainscot of yellow linoleum banded in the silver of polished aluminum, and above this gay walls of yellow wallpaper sprinkled with silver stars. Built-ins have again been used to give space and give dressing room comfort to the bath. The lavatory has been built into casework which makes a dressing table with shelves below.

The boy's bath has repeated the dark blue linoleum wainscot of the kitchen, banded in silvery aluminum, and uses the same yellow wallpaper and silver stars. Curtains here are of white oiled silk with bands of dark blue; the shower curtain is dark blue oiled silk, and the floor is covered in plain yellow linoleum banded in borders of dark blue. Everything simple and easy to maintain yet for all its practical economy it



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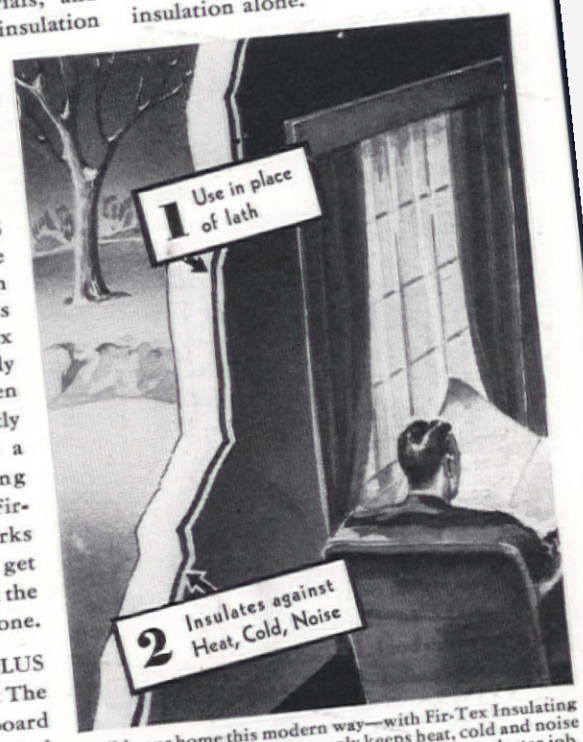
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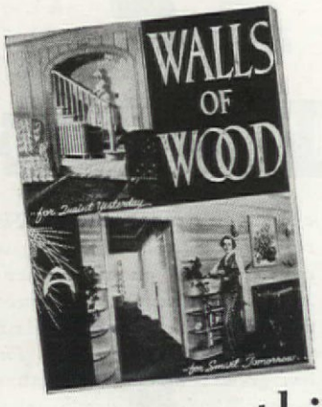
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is a colorful and attractive room.

As to the boy's room, I had definite ideas. One theory that I put into practice was that a child's room should be divided into two parts—one for sleeping and one for playing. By placing the sleeping end at the entrance part of the room it is possible to give that last minute night inspection without the catastrophe of stumbling on trains or wrenching an ankle on stray marbles. This end of the room must be kept in perfect order by the child. In the play part, however, he has *carte blanche* to leave complicated experiments with the insides of a player piano, or airplane construction all over the floor for the number of days necessary to completion.

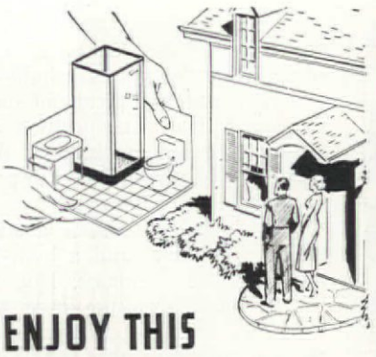
For practical purposes the whole room is painted in gray-green with dark green trim. With simple crash curtains and bedspread in tan and green stripes, dark green floor and pale green ceiling, the room is restful and pleasant without being difficult to keep up after the onslaught of dirty hands. All the furniture is extremely simple, the rugs impervious to hard wear. A tack board, blackboard, shelves for toys and books, and a built-in desk contribute to a boy's activities. The western and southern exposure is ideal for this room which is largely used in the afternoon after school.

Having encountered the back-breaking difficulties of making a built-in bed, I preferred this bed to have that appearance but it swings out from the wall at a light touch. The specimen shelf for the dearest treasures, the built-in or on-the-wall bedside table provide space without making sweeping and cleaning the room difficult. These off-the-floor built-ins are ideal for a child's room. Maps fill one wall and are a source of delight to all children who visit this room. A spacious closet (due to the need for storage) with low hanging rod, shoe racks, and extra toy shelves further completes this room. The bricked terrace outside the doors makes an ideal sunny spot for winter afternoons when the other pavé is in cool shade, and it also serves as an ideal place for little boys to have Saturday noon guests for an outdoor lunch near the source of their activities.

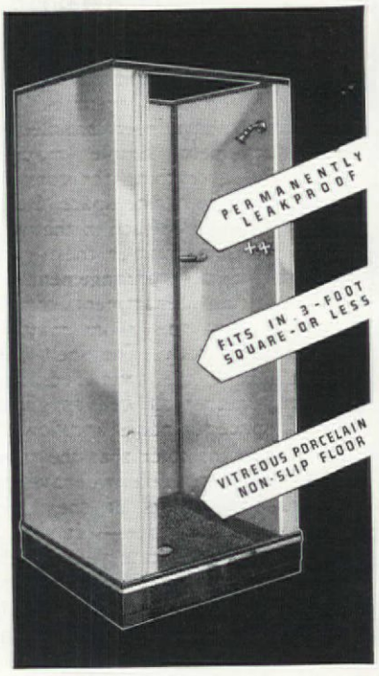
As to the study-guest room we solved this problem by building a three-car garage, one section of which was separated to form a small but adequate study with a simple bath and shower. Here a bank of windows gives excellent light from the north for a Sunday morning still-life painting or a few hours of drafting. For the guest, there is the seclusion of a room separate from the house, radio and books and a view to a winding road and wooded meadows against dark mountains.

In our "own house" then, after knowing houses of all kinds, we arrived at this kind of modern as the logical solution of our needs. Without forced effects or gadgets, this house is a direct answer to the demands for good construction, economy, and comfortable but informal living. The modern appearance came as a result of the structural technique as well as from our thinking it out in relation to the conditions of our life.

In a setting of rare beauty, tree dotted meadows in a valley between massive mountains, the low, restrained simplicity of this house seems appropriate. Pink walls, dark pink dado below, white roof and trim, blue-green tubs, and whitewashed stone walls, a motor court shut in by the grace of poplar trees—here is one modern version of the direct approach to the problem of a moderately priced house!



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[*Continued from page 33*]

vided you are fairly sure of using the larger amount in one summer.

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There is not much on the market between this sprayer and one of three- or four-gallon capacity. In my opinion, the best investment for anyone wishing to care for shrubbery and small trees, as well as the perennial border, is a bucket sprayer of the Paragon type, sold under various trade names in three-and-a-half-, six-, and twelve-gallon sizes and ranging in price from $12.50 to $22.50. The two larger sizes can be bought mounted on a truck to expedite transportation. With such a sprayer purchase a few extra feet of hose and an extension rod. These, with the really excellent pressure obtainable with this pump, will allow you to protect shrubs and trees more than twice your height.

The only difficulty is that a second person is necessary as you cannot pump and spray at the same time. If no helper is likely to be available for the pumping, I suggest a knapsack sprayer of the Vermorel type. You carry this on your back and keep up



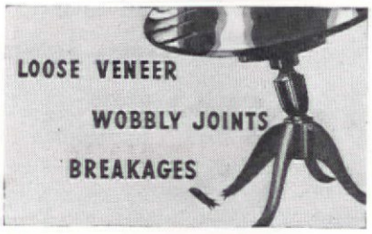
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an even pressure of some thirty to forty pounds by the nearly effortless manipulation of the lever at one side. Filled, this sprayer is decidedly heavy for a woman, but at that I can use it more easily than I can pump up the familiar cylindrical compressed air sprayer. In brass or copper, the Vermorel costs twenty dollars, but it will last through many seasons and is fairly satisfactory for treating tall shrubs if use is made of an eighteen-inch extension rod and a stepladder. If oil sprays are used, the rubber diaphragm will need to be replaced.

Opinion is divided as to the efficacy of spraying by means of an attachment (costing about $3.50) for use with the garden hose, though this method seems to be gaining converts. Success depends on adequate water pressure and enough hose outlets to enable one to cover the garden with the amount of hose available. While this tool is not well adapted for spraying tall objects, and while not all the special sprays one might like to employ are available in cartridge form for use in it, the range of insecticides and fungicides is relatively complete and the cartridges are now being made so that they dissolve at a uniform rate.

Proper performance of any sprayer depends upon keeping not only the nozzle clean, but the strainer also. In the bucket type, the pump has to be taken apart to get the strainer out, but in the knapsack sprayer you merely unscrew the spray rod from the grip handle. Then soak the strainer in kerosene and scrub it with a bottle brush. It goes without saying that any sprayer should be rinsed immediately after using. There is one rule which I have managed to impress on my helper: Whenever it is necessary to change spray mixtures, the sprayer must be rinsed at least twice (a portion of the rinse water being pumped through the nozzle each time) before it is filled with the new mixture. Many spray materials are incompatible, so a little of one mixture left in a nozzle when combined with the second spray may severely burn the first plant or two treated. To avoid this, even though I think the apparatus is clean, I direct the first bit of spray that comes out onto the ground.

Dusters. These are used to apply material in dry, powder form. A good, one-pint dust gun can be purchased for as little as seventy-five cents. A few cents more buys an extension with which you can reach the under leaves without bending over. One- and two-quart sizes can also be purchased. This type of duster works with a plunger which, when it gets rusty, should be lubricated with powdered graphite, not oil.

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Next comes the bellows duster, holding three or four pounds of dust and costing around seven dollars. I am particularly enthusiastic about this for general use. It gives a grand cloud of dust, excellent for roses, for bushy plants such as phlox, and for circumventing that mean insect, the four-lined plant bug which is so quick to get away from a thin stream or spray or a few puffs of powder. For ten or twelve dollars you can get a duster that works with a crank handle and has a harness for your shoulder; but the bellows duster is good enough for me in my professional work.

Dusters do not need to be rinsed out after being used, and it is quite safe to leave a sulphur dust in the machine from one week to the next. A nicotine or rotenone dust, however, deteriorates on exposure to air and any left after dusting, should be shaken out and put back into a tight container. Both dusters and sprayers will be happier if allowed to pass the winter in the cellar or attic. Freezing in a toolshed or unheated garage is distinctly hard on all rubber and leather parts.

Chemicals for plant protection

When it comes to overhauling the materials on the garden medicine shelf, please be quite ruthless and throw away everything whose origin is in doubt, including all those proprietary compounds with labels lost or indefinite. It is just as bad to try to keep your plants healthy this summer with old, unknown chemicals as it would be to try to cure Mary's present fever with the cough medicine prescribed for Johnny two years ago.

Disinfectants. Bichloride of mercury, sometimes known as corrosive sublimate, is generally useful. A 1-to-1000 solution (which means one two-grain tablet to a pint of water) is the strength usually recommended. It should be mixed in a glass or enamel receptacle. Since it is a virulent poison, take great care to keep it from children or pets. You can dip your tools in this solution; and you can use it for disinfecting rhizomes, corms, and tubers as well as the soil from which diseased plants have been removed.

Home-grown seedlings need some protection against damping-off. The soil may be disinfected twenty-four hours before sowing the seed with formaldehyde, by mixing with each bushel two and a half teaspoonfuls of the commercial strength (forty per cent) material diluted with five or six times that amount of water. Or the seed may be treated with red copper oxide. As an excess of this latter chemical may cause injury, use only as much as will tint the seeds pink when shaken up with them in a glass jar. A small can of tree paint, to apply immediately after pruning operations, also has a place with the plant protection disinfectants.

Fungicides. After all the years of experimenting, there are only two basic materials—copper and sulphur—which can be relied on to prevent plant diseases caused by bacteria or fungi. Bordeaux mixture holds first place among the copper compounds even though it is conspicuous on foliage and has a tendency to burn the leaves of some plants. It should be used only when freshly prepared, and since making it is rather a messy chore, it is simpler to keep a pound or two of the dry prepared bordeaux mixture powder on hand and mix some with water as needed.

Sulphur, in a special, very finely divided dust form, will control mildew, rust, and black spot on roses, is recommended for red spider, and is somewhat useful for other mites. When sulphur is combined with ten per cent arsenate of lead, chewing insects are also taken care of. I think it better to purchase the material already mixed than to try to mix your own. This is one combination which can be kept over, in a dry, tight container, so it is economy to purchase at least five or ten pounds at once; or, if the garden is large, perhaps as much as one hundred pounds, which will bring the cost per pound to a very low figure. The addition of nicotine to this sulphur-lead arsenate preparation increases its cost as much as it reduces its keeping quality, so it is cheaper to dust the plants one day and spray with nicotine sulphate a couple of days later. It is easier on your throat, too; I know of nothing worse than dusting with nicotine. I also think that the more expensive green sulphur dust is a disadvantage; the color never matches that of the leaves and is much more conspicuous than an even coating of fine yellow dust.

Insecticides. Lime-sulphur is occasionally used as a fungicide, but more often as a dormant spray for scale insects. At a dilution of one part of the commercial liquid to nine parts of water, it is quite safe on plants, but often stains paint disastrously. Also it is not quite as effective for soft scales as a miscible oil. The latter is now more generally used for this type of insect and, while not foolproof, will not ordinarily be injurious if precautions are taken to spray on a clear day with the temperature above 45° F. Most oils are diluted with fifteen parts of water for spraying deciduous trees and with twenty-five parts for evergreens. Some of them may be used as summer sprays against red spiders, mealy bugs, and white flies at a dilution of one to fifty or one to one hundred.

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Nicotine sulphate has many
s. It is added to some of the
rmant oil sprays, and it is used
th soap against all manner of
t-bodied sucking insects. You
from one to two teaspoonfuls
gallon, a one-ounce bottle
lding about six gallons of spray
xture.

Lead arsenate has long been the
ndard spray material for pro-
ting trees, shrubs, and flower-
plants from chewing insects.
so, in the areas infested by the
panese and Asiatic beetles, it
used dry, mixed with soil or
mpost, to grubproof lawns. It
lasting, effective, and cheap;
t it is also conspicuous, and
isonous to other creatures as
ll as insects. Tall tales of the
lling of birds and pets after
es have been sprayed with lead
senate seem quite without foun-
tion, but naturally it should
t be used on vegetables and
it soon to be eaten. This in
rt explains the increasing popu-
ity of the newer, non-poisonous
secticides.

[An interesting safety-first de-
lopment in the field of plant
otection for home gardeners has
cently been announced by the
anufacturing Chemists' Associa-
n. In order to prevent cases of
cidental poisoning caused by
ing arsenical insecticides in
ace of flour, powdered sugar,
d other household supplies that
ey closely resemble, the makers
all white arsenates have volun-
rily agreed to color their out-
it for the 1938 season *pink*.—
orticultural Editor]

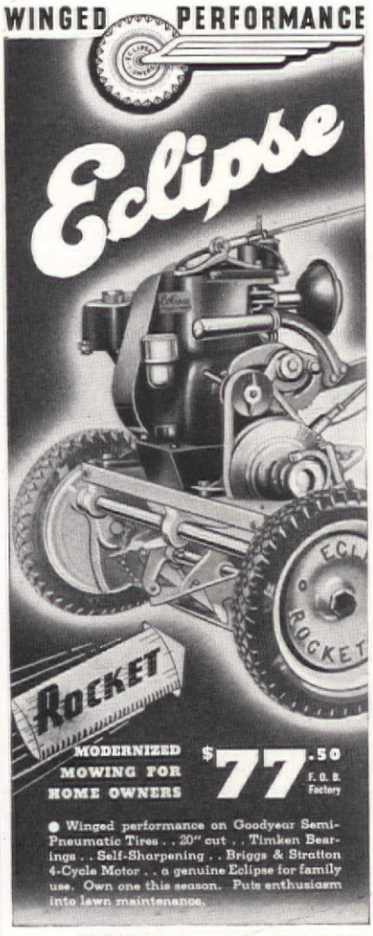
Pyrethrum and rotenone act as
th contact insecticides and stom-
h poisons. Pyrethrum is manu-
ctured from the dried flowers
several species of chrysanthe-
um, largely imported, but to
me extent grown in this coun-
y. Long used as a flea powder
r household pets, it is now sold
a garden spray or dust for in-
cts which it quickly paralyzes.
ence there is a spectacular ap-
arent "kill," but many of the
ictims recover. Rotenone is a
mbination of derric and rotenic
ids found in the roots of certain
opical plants. The rotenone used
mmercially in this country
mes from derris roots obtained
Singapore, cube from Peru, and
mbo roots from Brazil. The
fect of rotenone on insects is a
ow but fatal paralysis often
king two or three days. A com-
nation of pyrethrum and rote-
one has, therefore, the advan-
ge of a quick stopping of insect
jury plus an ultimate kill.
he residual effect as a stomach
ison is, however, much less than
at of lead arsenate. The latter
ay be effective for two or three
eeks, whereas the former loses
s potency after five to seven
ays.

Although the residue left on plants by rotenone is non-poisonous, the material as used is exceedingly irritating to the throat. Care should be taken not to breathe the spray vapor or dust. Again, rotenone is definitely toxic to fish; in fact, natives in the Far East do their fishing by throwing a pulp of derris roots into streams or lakes and collecting the fish when, stunned or dead, they float to the surface. If, some day, you find your goldfish floating lifeless in the lily pool, try to remember when and where you last sprayed or dusted with rotenone. The wind may carry the dust rather incredible distances.

Combination sprays. Ideally, perhaps, you should know the habits of each important insect and fungus and subdue each one separately with the right spray material. Most plant pathologists and entomologists will tell you not to put much faith in any spray advertised as a "cure-all." On the other hand, as a practical gardener, I have found at least one combination spray capable of caring for a variety of troubles in the small garden. For roses, which need a fungicide and both contact and stomach poisons throughout the season, I have long advocated paying for an expensive three-in-one spray rather

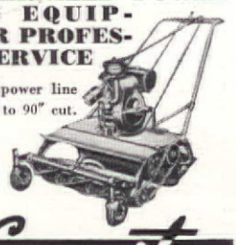
[*Please turn to page 106*]

WINGED PERFORMANCE



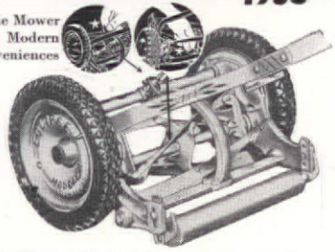
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GARDEN CLUBS IN MARCH

MRS. FRANK E. JONES

Active in garden club work for a number of years and at present president of the Kansas Associated Garden Clubs, Mrs. Jones offers out of a broad, varied experience these suggestions for club members and, especially, chairmen of program committees. They will appear regularly in future issues of THE AMERICAN HOME

MARCH has been known as the Wakening Moon month. The renewed activity of nature's subjects in our gardens, fields, and woodland marks the appropriateness of the name and should stimulate increased interest in the work of the Garden Club. So many seasonable subjects demand attention that the problem of selection may be difficult.

There is always great interest in the first flowers of the season and they may well receive attention at one of the March meetings. One member might discuss the wild subjects, another those of the garden, and a third early flowering shrubs and trees. Then all the members might respond to a roll call by giving the names and blossoming dates of the first flowers to appear in their gardens. The violet is especially the flower of March and an interesting talk could deal with its poetry, history, and lore as well as its botanical characters and variations and cultural directions.

After the long winter it is a joy to get into the garden again with spade, trowel, and all the other implements of our craft. So a study of modern garden tools is timely. Perhaps a local implement dealer will agree to exhibit an assortment of them; then each member could tell about those which she has found most helpful. The proper care of implements might also be discussed, for some one has said, "Show me your garden tools and I will tell you what sort of gardener you are."

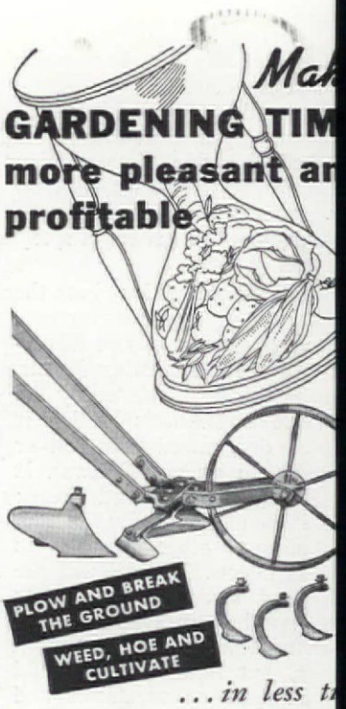
How to make and maintain seed flats, coldframes, and hotbeds, with consideration of the special care required by some of the plants to be started in them, would be helpful if the season is not too advanced. The function and use of peat moss and other kinds of humus should be discussed and, in this connection, the whole subject of how the texture and fertility of garden soils might be improved, the functions of natural and commercial fertilizers, and, of course, the value and making of a compost heap. Among the other garden tasks of early spring planting and transplanting are especially important. Even the sowing of seeds is a decidedly complex subject when such matters as what, when, where, and how to plant are considered. Dividing and transplanting established materials are also important, for while there are many flowers which should not be moved in the spring, there are many others which resent disturbance at any other time. An experienced gardener should handle these subjects.

March is none too early to take serious thought of the coming battle against insect pests which will soon be invading the garden. "Munitions for Our Spray Guns" is a timely subject. At the same time, a study of man's insect friends would be both interesting and valuable, and it is well to give a little thought to the significant "Relation between Flowers and Insects"—the interdependence of plant and insect life.

The beginning of a new season, when the urge to dig is strongest, offers one of the best opportunities to interest non-gardeners in this most delightful of all occupations and to enlist more people in any beautification programs your club is sponsoring. Yard and garden contests are exceedingly worth while in helping to develop real community enthusiasm. A big open meeting might be arranged to arouse interest and start action on civic garden projects.

There are many ways in which garden clubs can get the young people interested in a clean-up and beautification program. Junior groups can be organized, and prizes offered for the making and placing of bird houses, for conservation posters, for the best answers to such questions as "What have you done this spring to make our city a cleaner, more attractive place in which to live?" or "What do you consider our community's greatest need, from the standpoint of beauty?"

If public meetings are held, why not ask some one to lead a discussion of "How shall we awaken city-wide civic interest?" A minister or welfare worker might deal with "Ugliness and its Ally, Crime" or "The Beneficent Influence of Beauty." One of the club members could talk about "Beautiful Gardens as a Community Asset," and a representative of the local Park Board or some such group could tell of any contemplated plans for park and playground improvement. And why not ask a newcomer in the community to talk about "First Impressions"? To many who visit our cities the first impression is the only one; all too often in passing through they judge a community by its ugliest feature.



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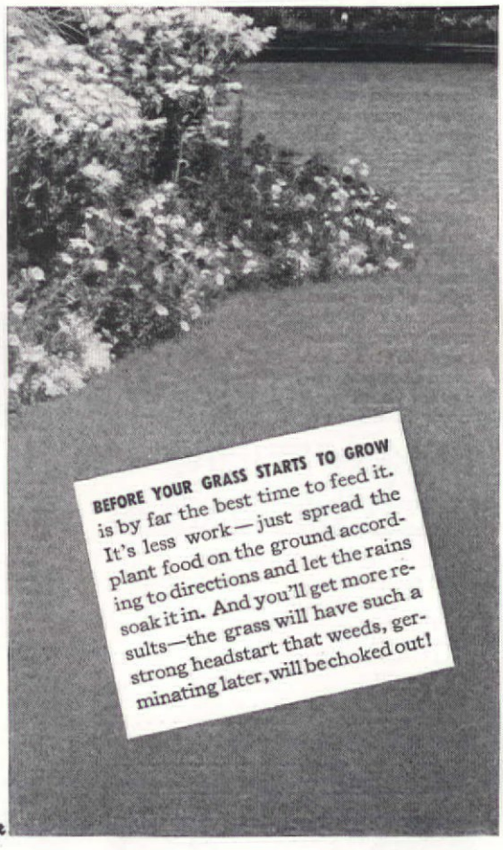
The first grass clump—upper left—received a complete diet of the eleven plant food elements all growing things require from the soil. Each of the others received exactly the same diet *except* that one of these vitally-needed elements was withheld for test purposes.

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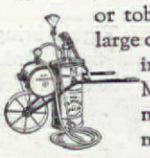
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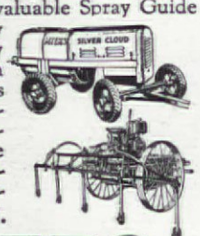




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Success with South Africans

[*Continued from page 27*]

likes a sunny warm situation. Its almost stemless flowers are orange with dark centers. Grandis, perhaps the best known of the group, grows in fine bushy clumps with beautiful white or white and pale lavender flowers, fine for cutting. The trailing member of the genus, A. staechadifolia, is unusual and useful in rockeries and borders, with gray-green foliage and pretty, bright red flowers.

Valuable in every garden for their showiness, long blooming period, and easy culture, are the Dimorphothecas or cape-marigolds. Full sun is essential as the flowers remain open only when in sunlight, and a light sandy soil improves the size of the blossoms. D. aurantica is a fine variety with flowers of a rich glossy apricot color often measuring from three to three and a half inches across. D. ligulosa, a double form, has long white rays shaded yellow or violet on the reverse side. D. sinuata has orange rays which shade to blue in the center. There are also a great number of hybrids in a wide range of color, from white to red, yellow, orange, and salmon. In southern California they can be grown out of doors in winter to flower.

Of Ursinias, a rather new introduction, there are some sixty known species including annuals, perennials, and biennials, but all are best treated as hardy annuals in this country. U. anethoides bears lovely orange flowers with a vivid purple ring on long wiry stems. U. pulchra, growing from one to two feet tall, with pretty orange or yellow flowers, is especially good; it is unusual in that flowers of both colors are often borne on one plant.

The gay Gazanias are very free bloomers when given a sunny dry site, making lovely splashes of color in the garden. The compact foliage is low growing and of a clean green. Of the numerous varieties, some are worth little. I find the best to be G. longiscapa, with large golden blossoms having black or brown bands, and G. pottsi with deep golden flowers that shade off to pale yellow at the centers, and longer rays and stems than most of the others. G. hybrida variety Tangerine Red has a very compact habit and flowers of a very rich color.

The Felicias also are low growing and so tender that they are suited only for the protected spots in the garden, or for hothouse or porch use. The flowers are pretty and daisylike in various shades of blue with yellow centers. Variety

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petiolata has a trailing habit and is excellent for use in hanging baskets, while var. tenella, of a good clear blue is a fine edging plant. I particularly like these little vivid flowers combined with bedding begonias and to edge clumps of ferns in sheltered spots.

Among the very tender South Africans are the Heliophilas. Probably it is just as well if we do not bother with them, except H. linearifolia which is truly a beauty, with handsome racemes of clear blue flowers, sometimes with a white eye. It grows only one foot high.

The hardy annual, Charieis, on the other hand should not be neglected for it is a worthy garden flower, here as in its native land. The plants are of a rather sprawling habit, with flowers borne on straight stems from eight to twelve inches high. C. heterophylla has blue flowers with blue or yellow centers; C. atroviolacea has vivid violet flowers, and C. kermesina, deep red ones. Their culture is extremely simple, and seeds may be sown in the open ground where the plants are to bloom.

Among the best known South African annuals are the Nemesias, which have been in use for a long time as valuable bedding and edging plants. Recent introductions by hybridizers have aroused new enthusiasm in them and improvement in the size of the flowers has increased their usefulness as summer fillers. They like a light soil and cool root run; in fact, they will not grow in hot, dry places. One of the best named varieties is N. strumosa Aurora, with flowers of which the upper half is a vivid crimson, and the lower half pure white. Blue Gem and White Gem are very compact and floriferous; Fire King is a brilliant scarlet, and Orange Prince, of a vivid orange color, is a very fine variety. New varieties are constantly being brought out in all colors, so it is well to watch the catalogues for them each season.

Gardening on a small corner lot

[*Continued from page 39*]

gaps in my rock garden, gradually replacing the bridalwreath and bush honeysuckles as the evergreens became larger.

After reading Mrs. Wilder's articles in the current magazines, I became extremely interested in rock gardens. It was then that our corner lot seemed like a white elephant, for where could I find a spot for this coveted rock garden, which, according to all landscape artists, one should approach along a path leading through shrubbery,

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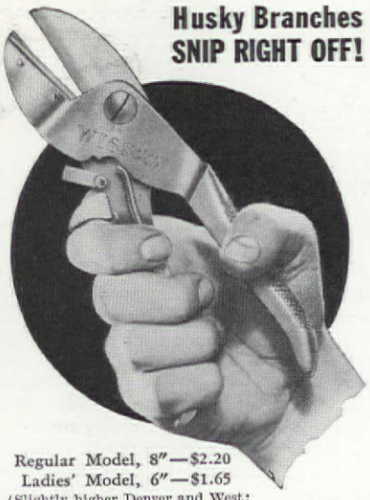
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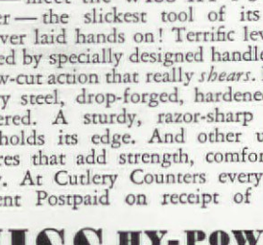
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so as to come upon it unexpectedly! For two years I tried various places. The one secluded spot at the back door was too shady and cold; there rock plants could not endure our cold winters. I made excursions over the countryside, brought home rocks, and placed them in a corner of the parking under the sumac trees; but this was a level spot and the rocks just didn't fit into the picture, although this spot has proved a lovely corner for early subjects such as crocus, scillas, bloodroots, and grape-hyacinths, which have naturalized there to appear every year as the first harbingers of spring.

One day in 1926, when men were digging a ditch in the street for a new water main and piling large limestone rocks on the parking, and when our hired man was struggling with the chore of moving the bank at the south of the sunporch, it dawned on me that *there* was a perfect setting for my rock garden, with a difference in levels, a southern exposure, and the rocks at my very door! I started work immediately but found that a rock garden could not be built in a day or one season. It took time to acquire a lovely background, and to cover the rocks with little rock plants, so they looked as though they belonged. Every year I tried to make some improvement, adding a pool and a primrose path, and rearranging the rocks to make them look more natural, and it is only recently that I feel satisfied that it fits into the landscape.

The last few years I have been concentrating my efforts on an outdoor living room and white garden. At the back door we have a secluded spot screened from the neighbors by a fence, hemlocks, lilacs, and two fruit trees. Here I made a flagstone terrace and wall from broken pieces of old sidewalk, and in the summer time, tables and comfortable chairs make this a favorite retreat. The wall, a little more than two feet high, is a suitable place for potted plants and also very handy when serving meals outdoors. In the space between this wall and the house are a table and shelves for the necessary tools in arranging cut flowers. Just outside the kitchen door a narrow space along the wall is lined in early spring with white narcissus and tulips and later with herbs such as mint, chives, and parsley.

The flagstone terrace is bordered with all white flowers, and is especially lovely when the narcissus, tulips, apples, and cherries are in bloom. Here I have planted narcissus, La Vestale, and Mrs. E. H. Krelage, and the very early tulips, Schoonard, White Swan, and Lady Boreel. Later-blooming tulips, such as Carrara, Kansas, Zwanenburg, and White Duchess.



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PIKE, Seedsman, Inc. Dept. 20, St. Charles, Ill.

prolong the season somewhat.

Two perennial borders, each eight feet wide, are located on either side of the driveway at the north end of the lot. For years I tried to make them yield a wealth of blossoms every day throughout the blooming season, but I learned that this was too much to expect from such a small piece of ground. I have now added two more perennial beds, and if I always have one of the four at its height of beauty, I am satisfied. In early spring, they are all lovely with tulips of pastel shades, blue mertensia, tree peonies, yellow trollius, and doronicums, bordered with purple pansies and lavender nepeta and with lilacs for a background. A new border planted with the newer irises and single peonies, and as blooming companions, Elder daisies, pyrethrums, hesperus, and yellow columbines, has given me something to dream about during the long winter evenings. Follows closely the orange and yellow picture made by orange umbellatum lilies, Oriental poppies, yellow daylilies, columbine, coreopsis, verbascums, and cream-colored Spiraea ulmaria. While the yellow border is fading and resting, the late June flowers such as delphiniums, regal lilies, madonna lilies, canterbury bells, Queen Anne's lace, and the annual pink peony-flowered poppies, hold forth in a bed by themselves, as I have discovered that delphiniums do not do well when too crowded.

In July, after the foliage of the early bulbs has ripened, the beds are filled with annuals that have been raised in seed beds located along the path connecting the outdoor living room with the rock garden. The two major borders, having had a breathing spell, are now lovely with purple and pink large-flowering clematis trained to posts as a background for the lovely pink goatsbeard and regal lilies. After this, the annuals and fall bloomers keep all the borders colorful until frost.

Along the alley outside the fence grow hollyhocks, goldenglow, and other castoffs. A small plot between the garage and fence is utilized for the compost heap, and a supply of black soil, fertilizers, sand, peat, and limestone chips so dear to the veteran gardener's heart.

Last summer I spent many hours digging weeds and wild grass from the lawn and am hoping to see results this year. I have tried to utilize every inch of space possible without changing the original design, as I am especially anxious not to have the grounds look cluttered but to have the spacious sweep of green turf so necessary to set off the blooms.

Now that winter has gone and spring is with us once more, I am rejoicing because I have a garden.

GOVE'S GLADIOLUS BOOK

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gives much information about gladiolus and describes over 200 of the world's finest varieties including **PICARDY**, the most popular variety in existence and all the other beautiful varieties of the **FAMOUS PALMER STRAIN**, of which I am the introducer, the finest strain in the world and noted for its beautiful colorings and its vigor.

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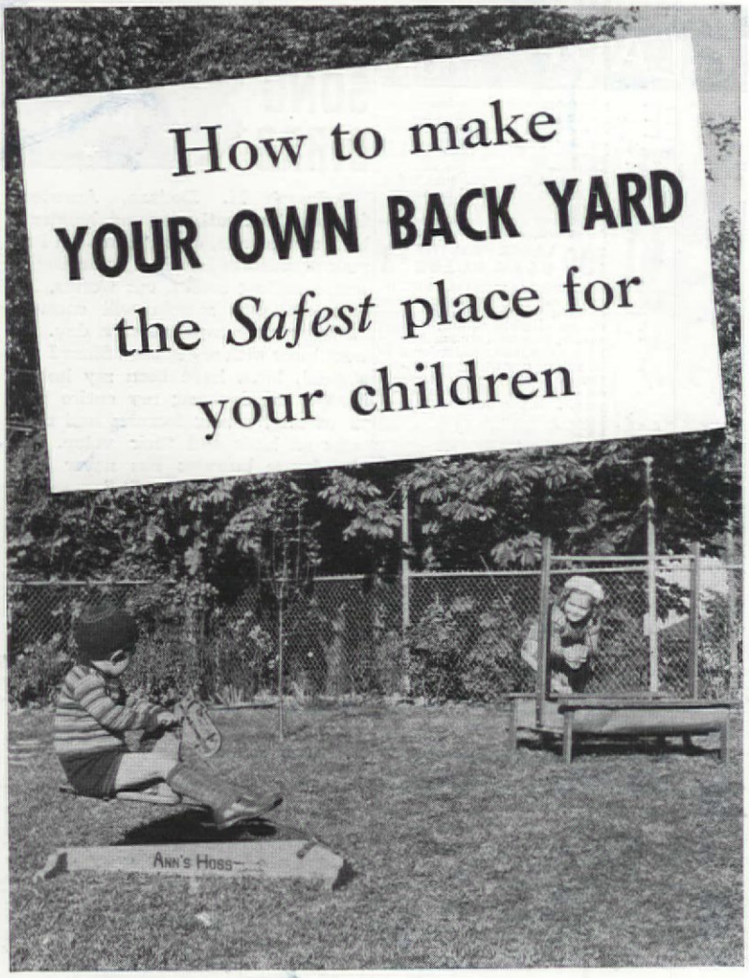
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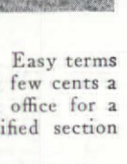


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Approximately.....feet.

U·S·S Cyclone Fence

UNITED STATES STEEL

One hour a week enough

[*Continued from page 99*]

than spending the time required to put on other sprays. And sometimes it is easier to use this same spray, when it is in the sprayer, on the other plants in a very small garden, even when you know that mildew is all that is wrong with your phlox, and that the insecticides in the spray will be wasted. However, if you are struggling with mites on delphinium and your spray does not include rotenone, it will not help much to use it. Again, the copper fungicide in the combination spray, while useful against rose black spot, may not cure leaf spots on other plants which, you know, have been protected with bordeaux mixture in the past.

So, in the end, it comes back to "trial and error" in your garden with, I hope, the errors reduced somewhat by the foregoing explanation of the uses and limitations of some of these materials.

The Garden Medicine Shelf

Minimum requirements for a small garden, with approximate prices

1 quart atomizer-type sprayer.....	$1.75
1 pint dust gun.....	.75
Glass jar for mixing.	.10
Set of measuring spoons	.10
	$2.70
Bichloride of mercury (25 tablets)..	.40
5 pounds sulphur-lead arsenate dust.	1.00
1 pound bordeaux mixture (dry powder)	.35
1 ounce nicotine sulphate	.35
Soap (good quality white flakes).....	.10
1 pound lead arsenate (dry)	.40
	$2.60
	$5.30

Additional requirements for the usual suburban garden

Bucket pump or knapsack sprayer.	$12.50 up
Bellows duster	7.00
10 quart enamel pail	.75
Glass measuring cup, marked in ounces	.10
	$20.35 up

1 pint formaldehyde (40%), or 1 ounce red copper oxide (if seedlings are started at home)
Lime-sulphur
A miscible oil
Nicotine paste (for borers)
Tree wound dressing
A rotenone spray or dust, or one combined with pyrethrum
Special combination sprays as desired









THE CUNEO PRESS, INC.,



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*DOLORES DEL RIO STARRING IN THE 20th CENTURY-FOX PICTURE, "SHANGHAI DEADLINE"